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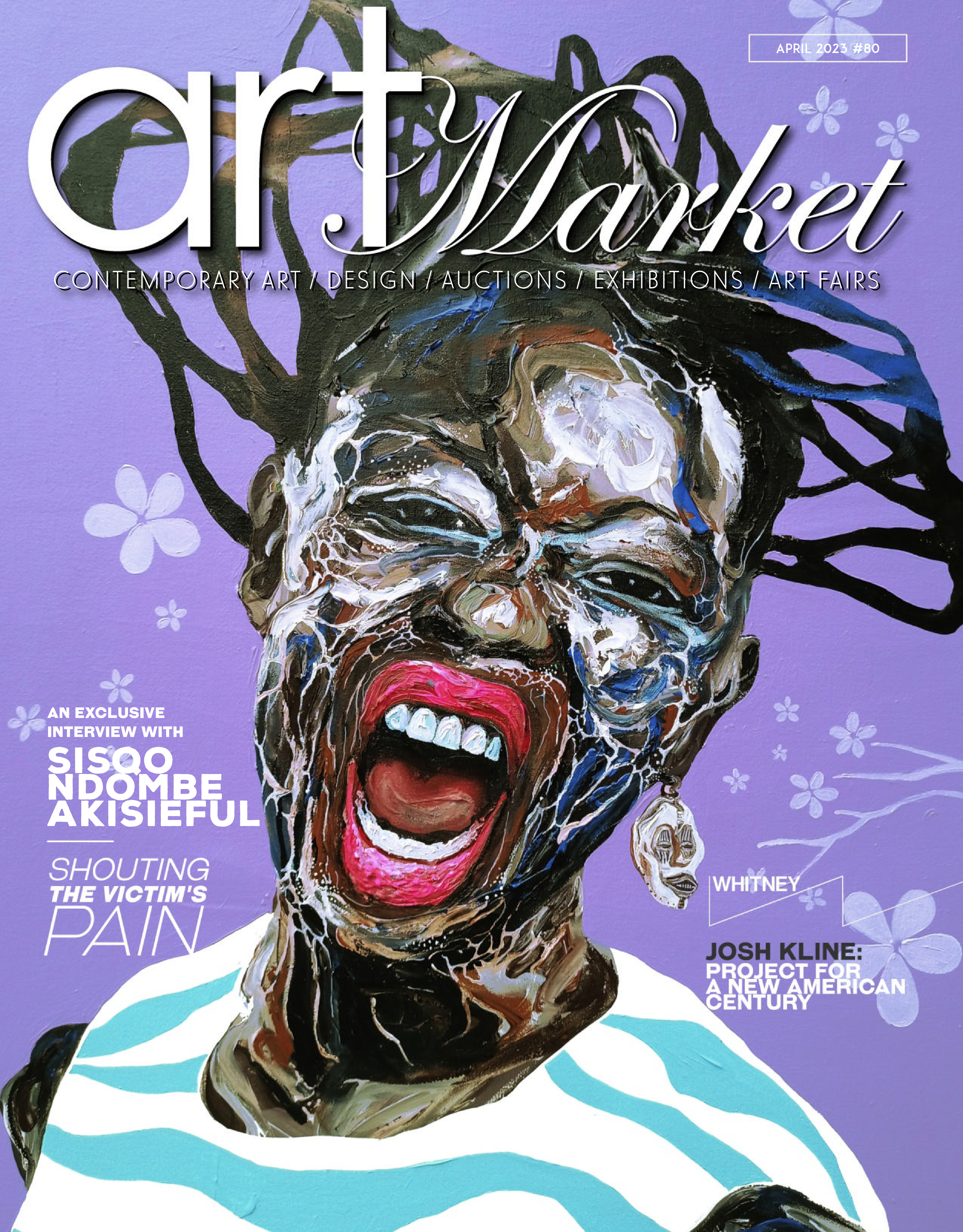

AN EXCLUSIVE INTERVIEW WITH

SISQO NDOMBE AKISIEFUL

SHOUTING **THE VICTIM'S** PAIN

WHITNEY

JOSH KLINE: PROJECT FOR A NEW AMERICAN CENTURY

VISIT…

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artMarket
INTERNATIONAL ART MAGAZINE

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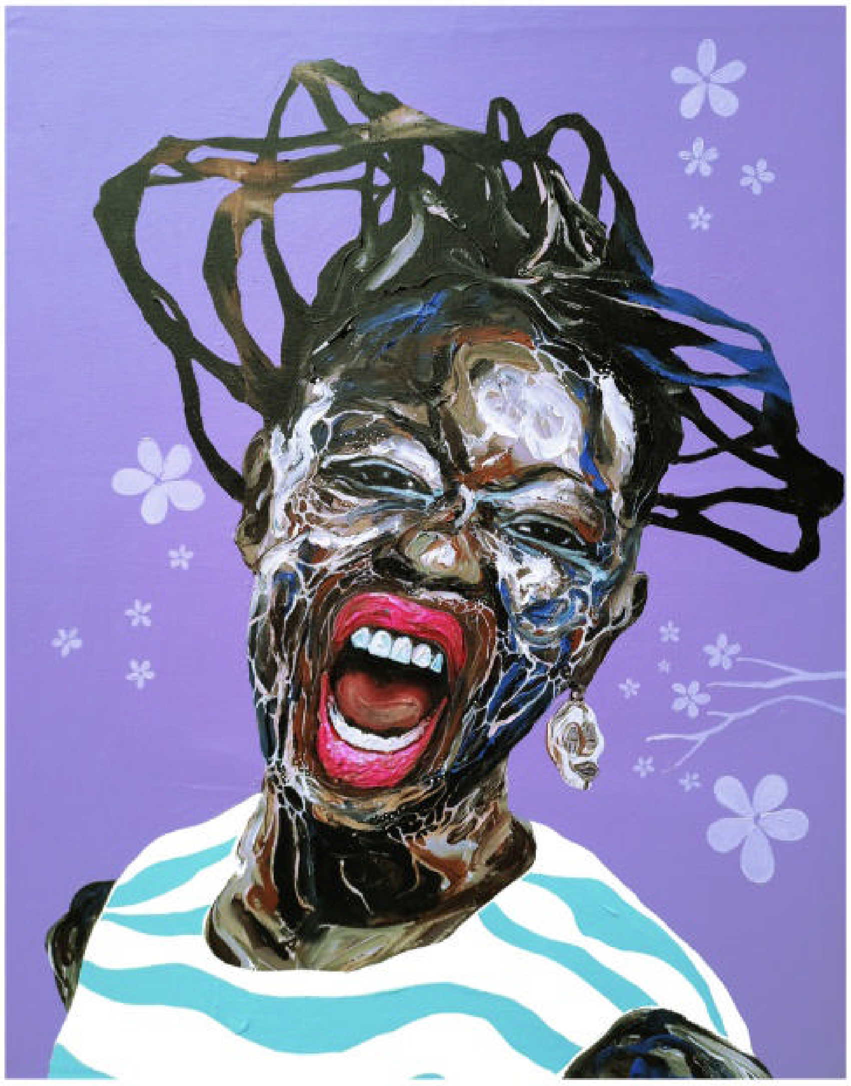

ON THE COVER

Assez, 2022, Acrylic on canvas,
33.5 × 43 3/10 in | 100 × 110 cm
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See the exclusive interview on page 08

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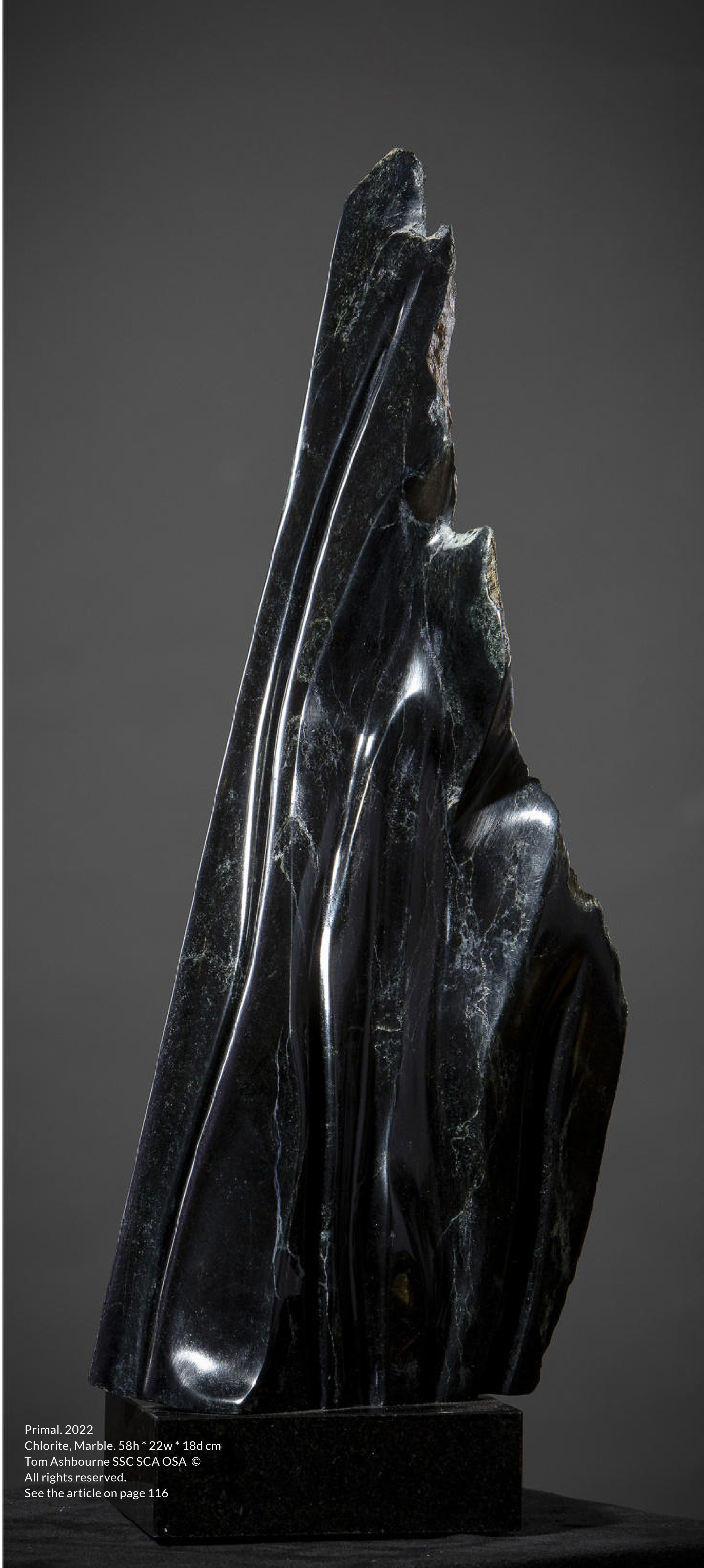
Dafna Navarro, CEO and Founder, Art Market Magazine. Curator and art appraisals, Editor in Chief at Art Market Magazine.

Dafna Navarro is a known figure in the international art world as the Founder, CEO & Editor-Chief of two leading international Art & Photography Magazines, Art Market Magazine and Lens Magazine.

Navarro is an Israeli - Spanish citizen, born in Jerusalem and lives in Tel Aviv, Israel. Her education started at Technion University, studying interior design followed by general design studies with the artist Ilana Goor. She later obtained a diploma in curatorial studies and art appraisals.
Dafna has lectured at visual art and design academies with years of experience working in advertising and media.

Navarro serves on the Jury Panel of International respectable Art & Photography competitions, Including The 'GOLD LIST' Special Edition, Featuring Top Contemporary Artists of Today,
The international competition, a unique collaboration by Art Market Magazine, Lens Magazine, and XIII Florence Biennale 2021.
On the jury panel of the international competition 2018 "Portrait of Humanity" runs by 1854 Media, the British Journal of Photography publisher, together with Magnum Photos.

Navarro is also the Founder, CEO, and Chief Director at the Israeli Art Market online gallery.



Primal. 2022
Chlorite, Marble. 58h * 22w * 18d cm
Tom Ashbourne SSC SCA OSA ©
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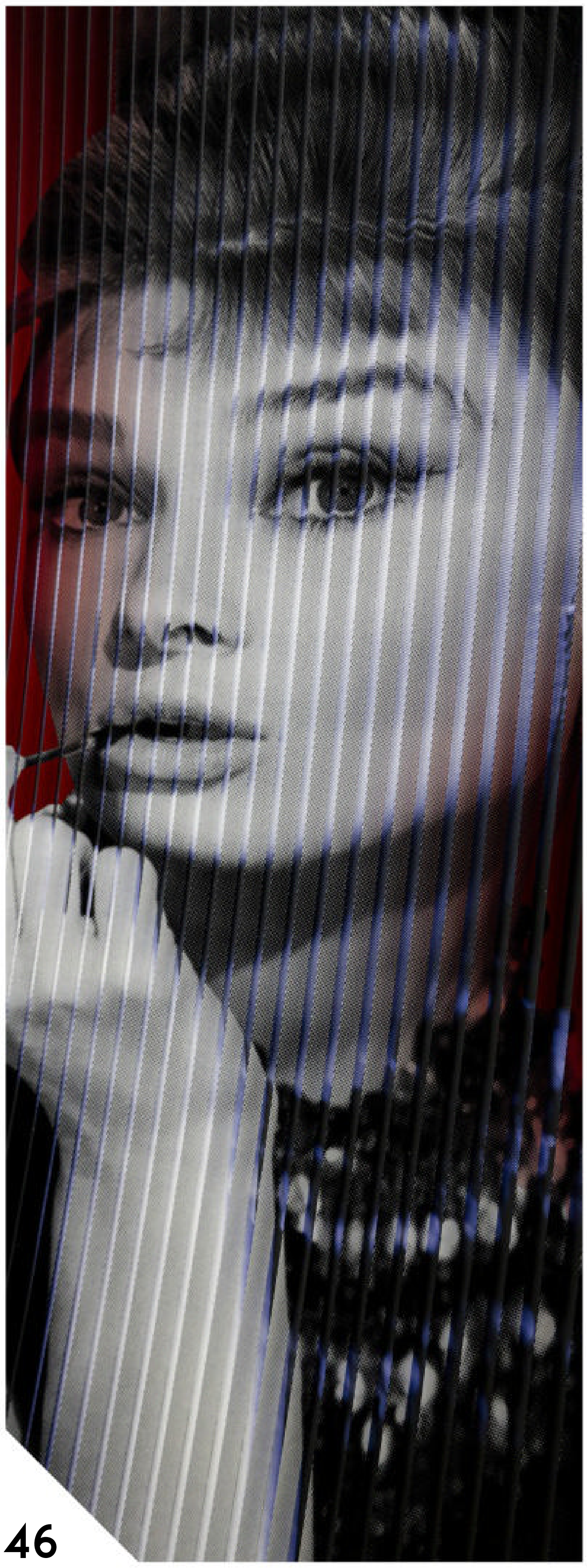
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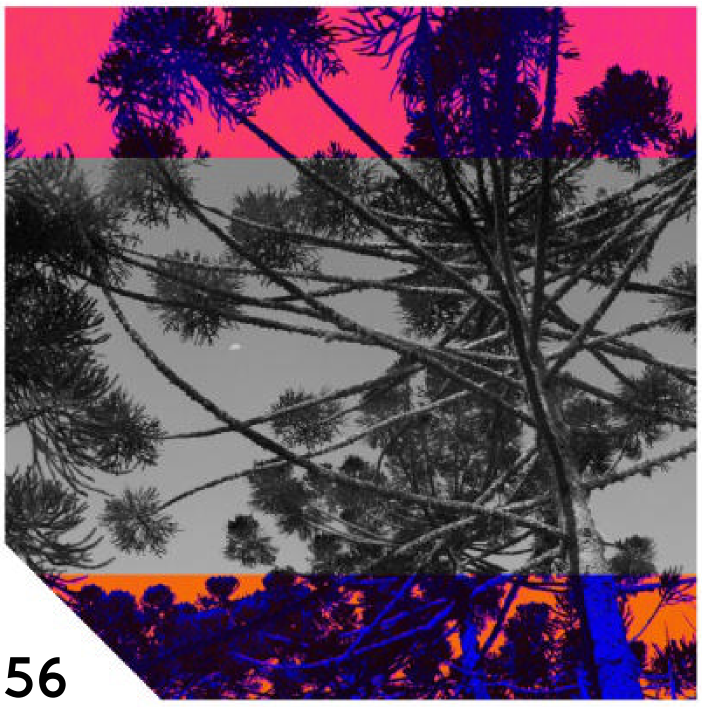
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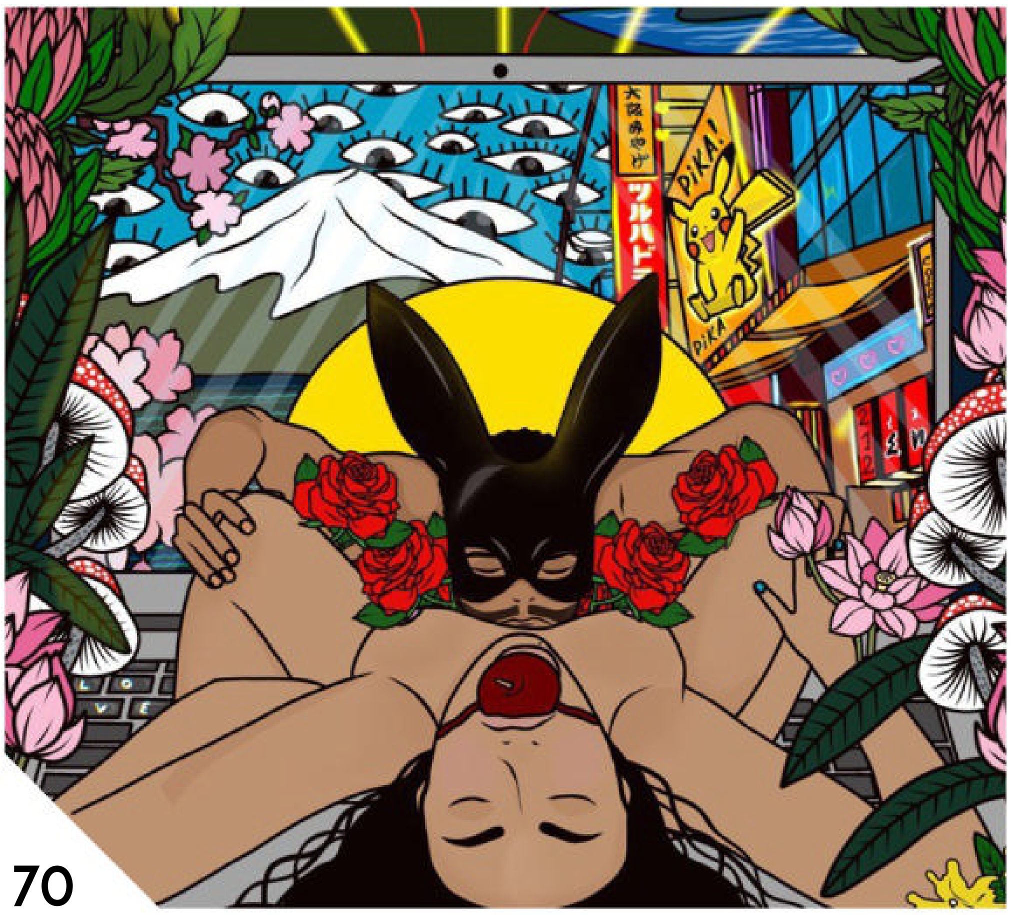
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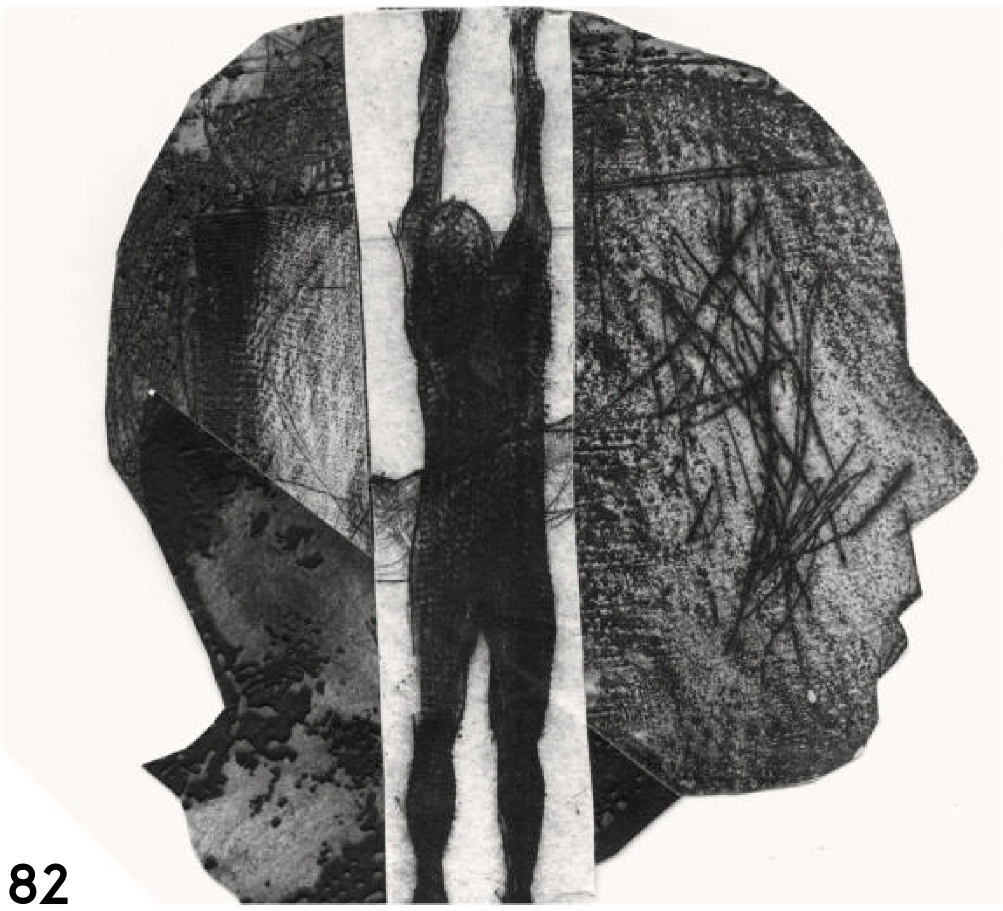

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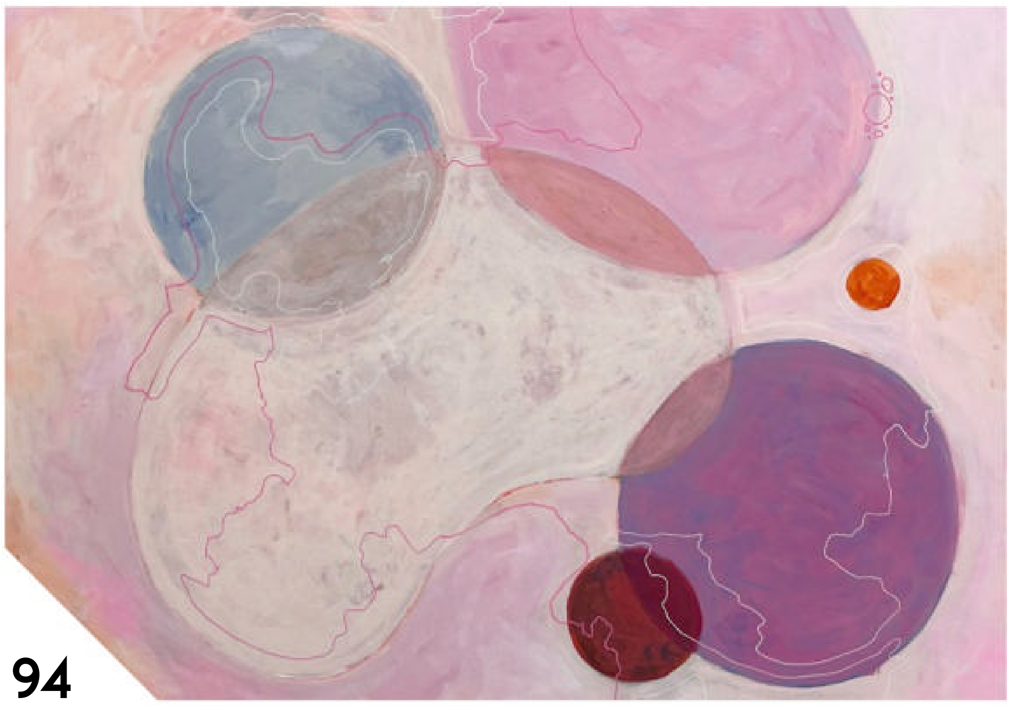

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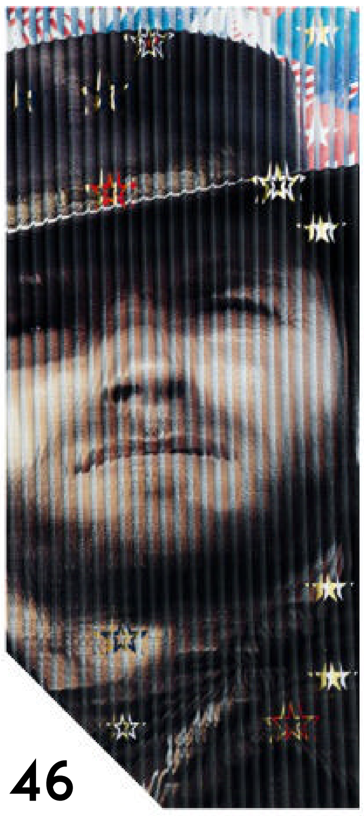

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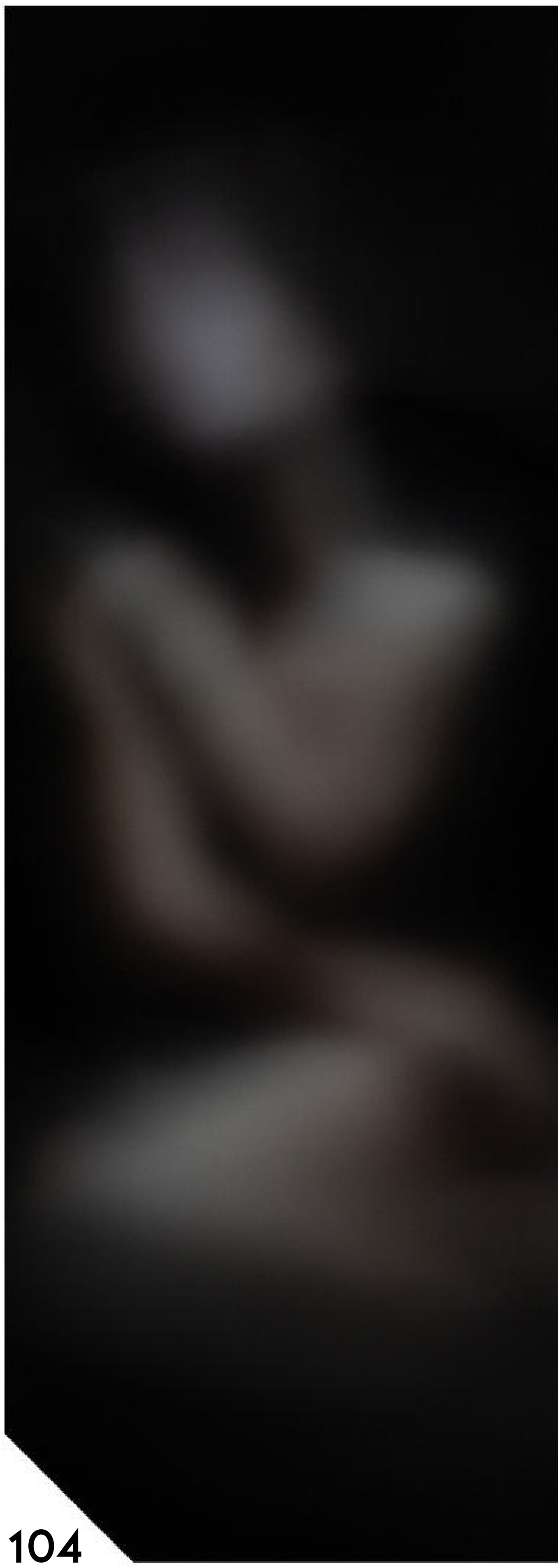

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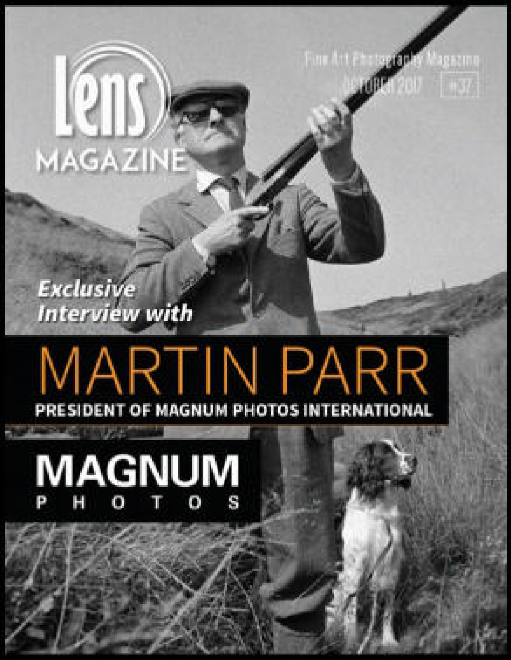
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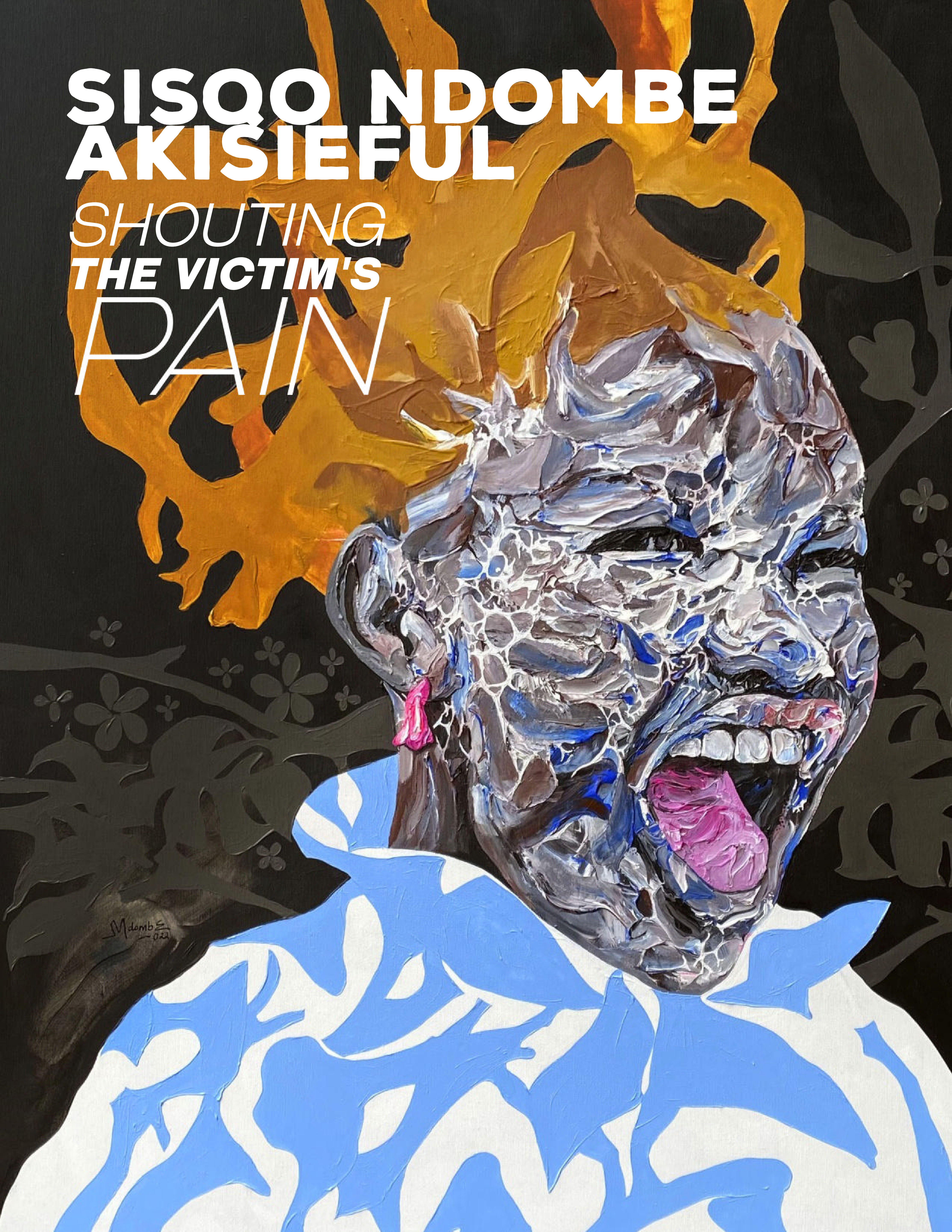
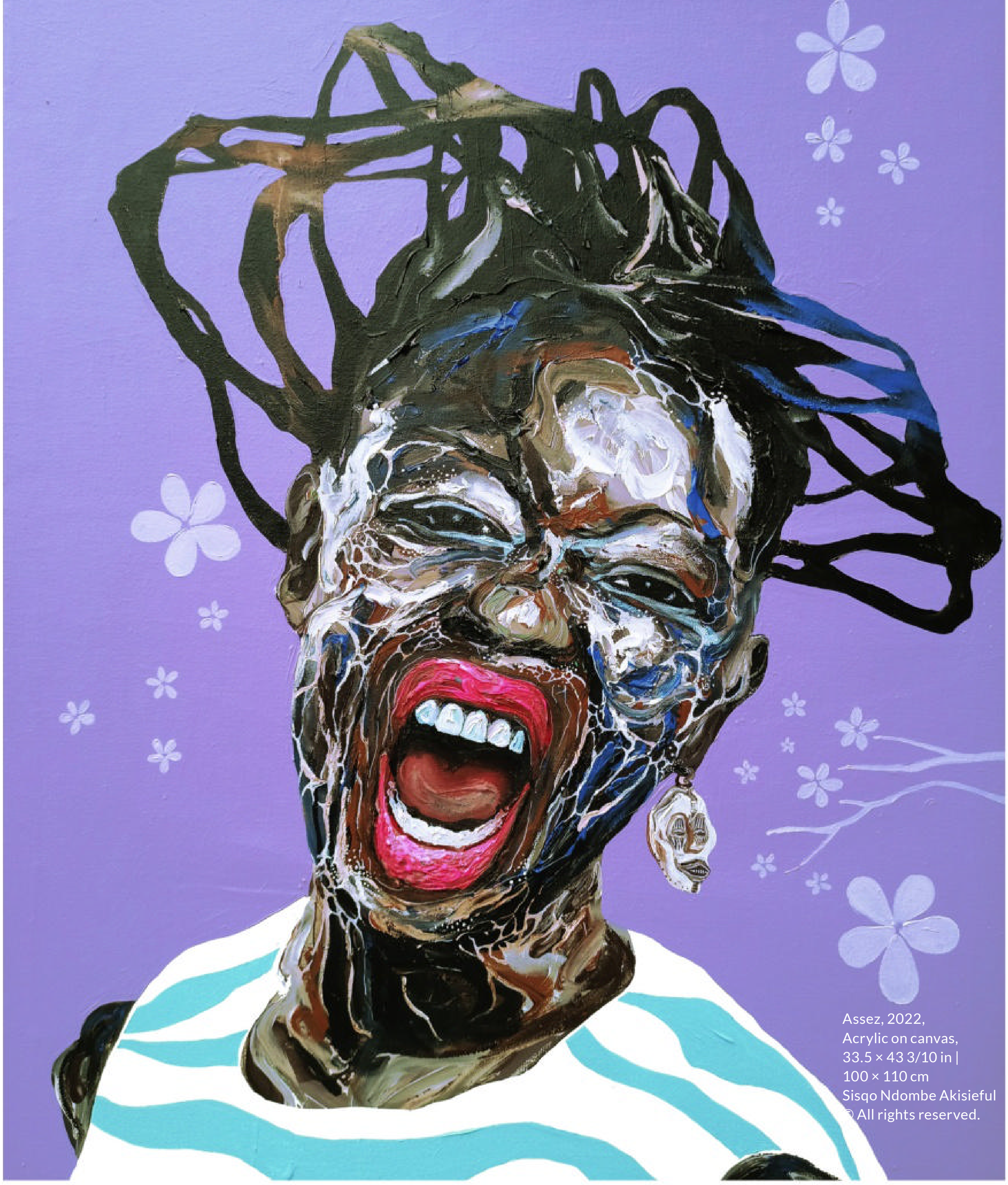
SISQO NDOMBE AKISIEFUL

SHOUTING ***THE VICTIM'S*** *PAIN*





Assez, 2022,
Acrylic on canvas,
33.5 × 43 3/10 in |
100 × 110 cm
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AN EXCLUSIVE INTERVIEW WITH
SISQO NDOMBE AKISIEFUL

BY ARIEL SU

Sisqo Ndombe Akisieful is a Congolese painter born in 1985 in Kikwit, the main city of the Kwilu province in the Democratic Republic of Congo.

Passionate about drawing since childhood, after his primary and secondary studies, his taste for drawing led him to integrate into the Academy of Fine Arts of Kinshasa to train in the know-how of arts to perfect his look and his practice where; after several years of learning, Ndombe obtained a degree in Plastic Arts.

"I paint everything that affects humans," he says. Ndombe features characters that captivate and hold the admirer's gaze. He places this gaze at the heart of his artistic creation and existential and social questioning. Questioning and interpellating eyes that solicit and invite the viewer's gaze simultaneously.

Wake-Up, 2022,
Acrylic on canvas,
43 3/10 × 41 3/10 in |
110 × 105 cm
Sisqo Ndombe Akisieful
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SISQO NDOMBE AKISIEFUL

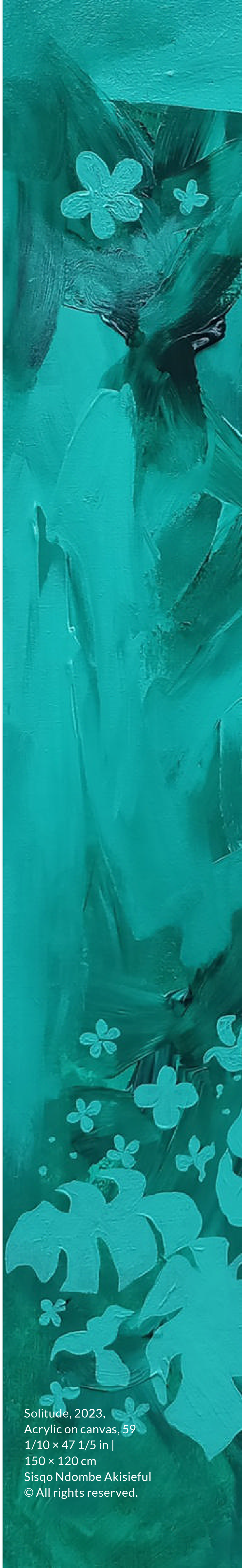
Then a dialectic and a trade are established, a game of back and forth on what the eyes of the artist observe, perceive and seize in his societal environment.

Through the glances, Ndombe's questions reflect and make the viewer think seductively. The gaze in these works is that of the creator, the artist, and the viewer who crosses the gaze of the painted character. This share of otherness puts in the scene a crossing of three glances that express three understandings: of the artist, the viewer, and the character with the realities of Congolese society. A society undermined by multiple problems and conflicts, with unfortunate consequences, sometimes negative for a population "victim."

Tired of seeing all the sufferings and injustices the people undergo independently of their will. ***"It's time to take itself in hand and not let itself be distracted or fooled by its false rescuers who are accomplices of those who dominate it."*** He says.

Through the eyes of his characters, his work is a call to wake up, to be vigilant, and invites a deep reflection on the situation his country is going through.

He asserts his own style by pushing the limits of painting with a touch as seductive and unpredictable as he paints with his fingers to obtain beautiful shades that allow him to add the effects of cracks on the faces of his characters. These cracks are a symbolic exaltation of all the sufferings that the population undergoes independently in its "inner self," which, in complicity with the look, escape in the expression of the eyes



Solitude, 2023,
Acrylic on canvas, 59 1/10 × 47 1/5 in |
150 × 120 cm
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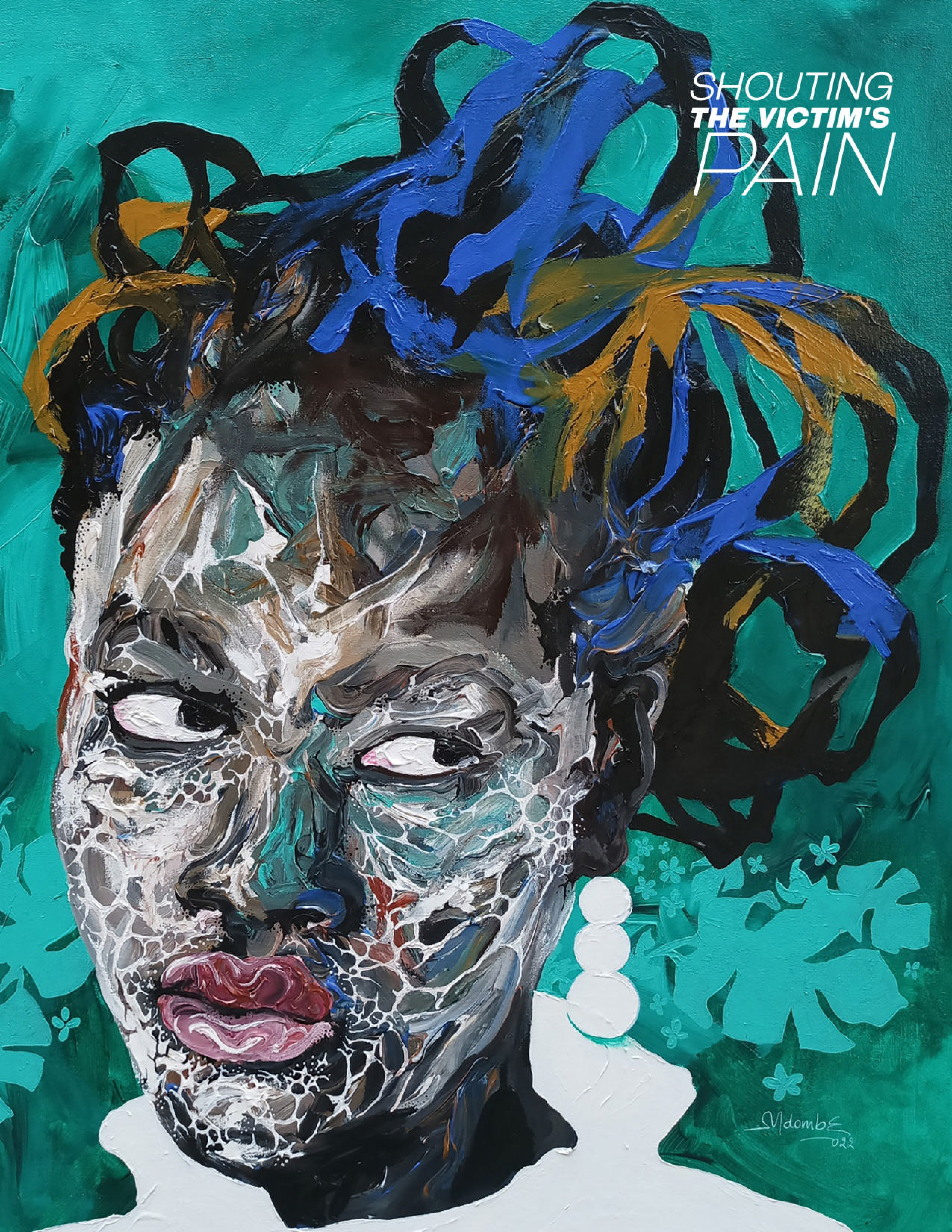
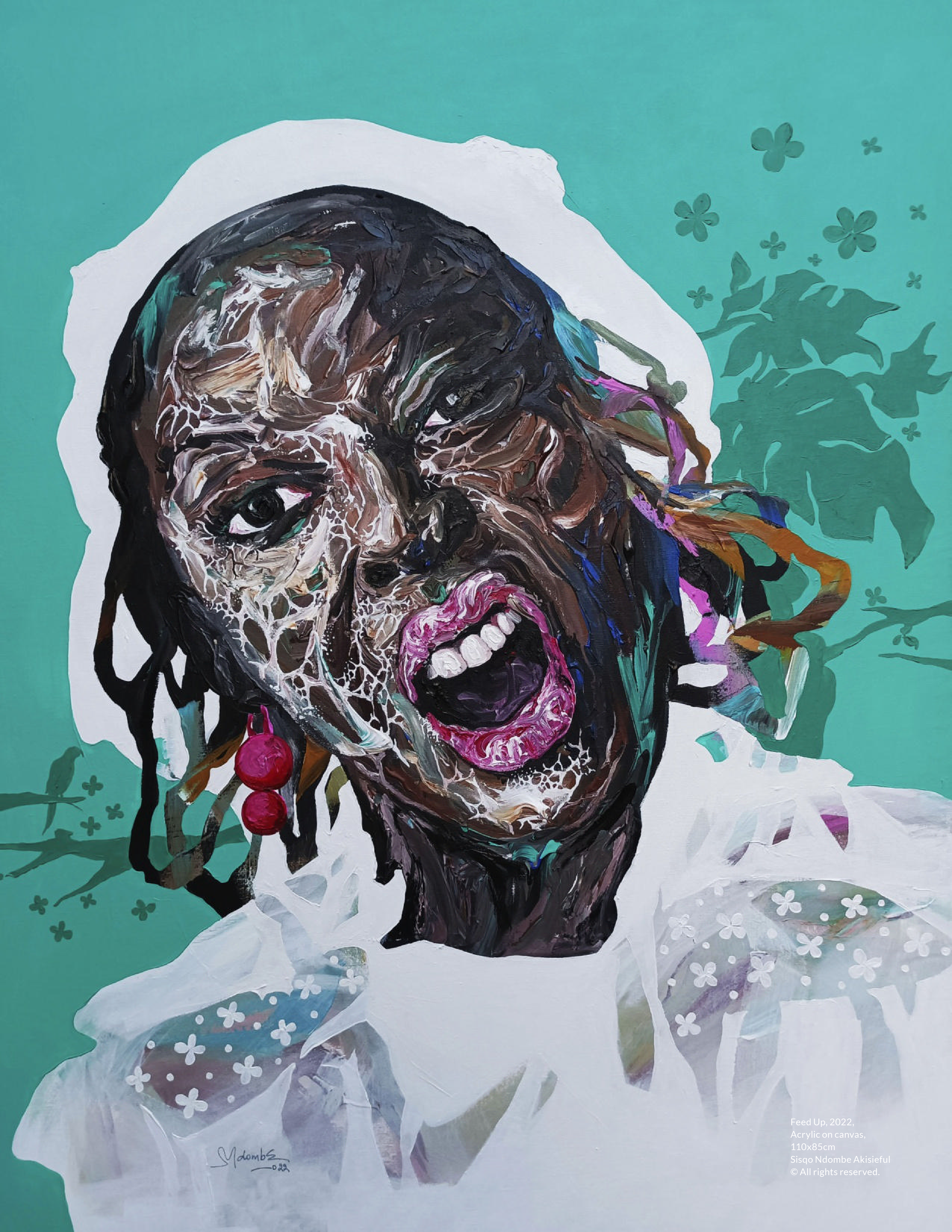
SHOUTING THE VICTIM'S PAIN





Feed Up, 2022,
Acrylic on canvas,
110x85cm
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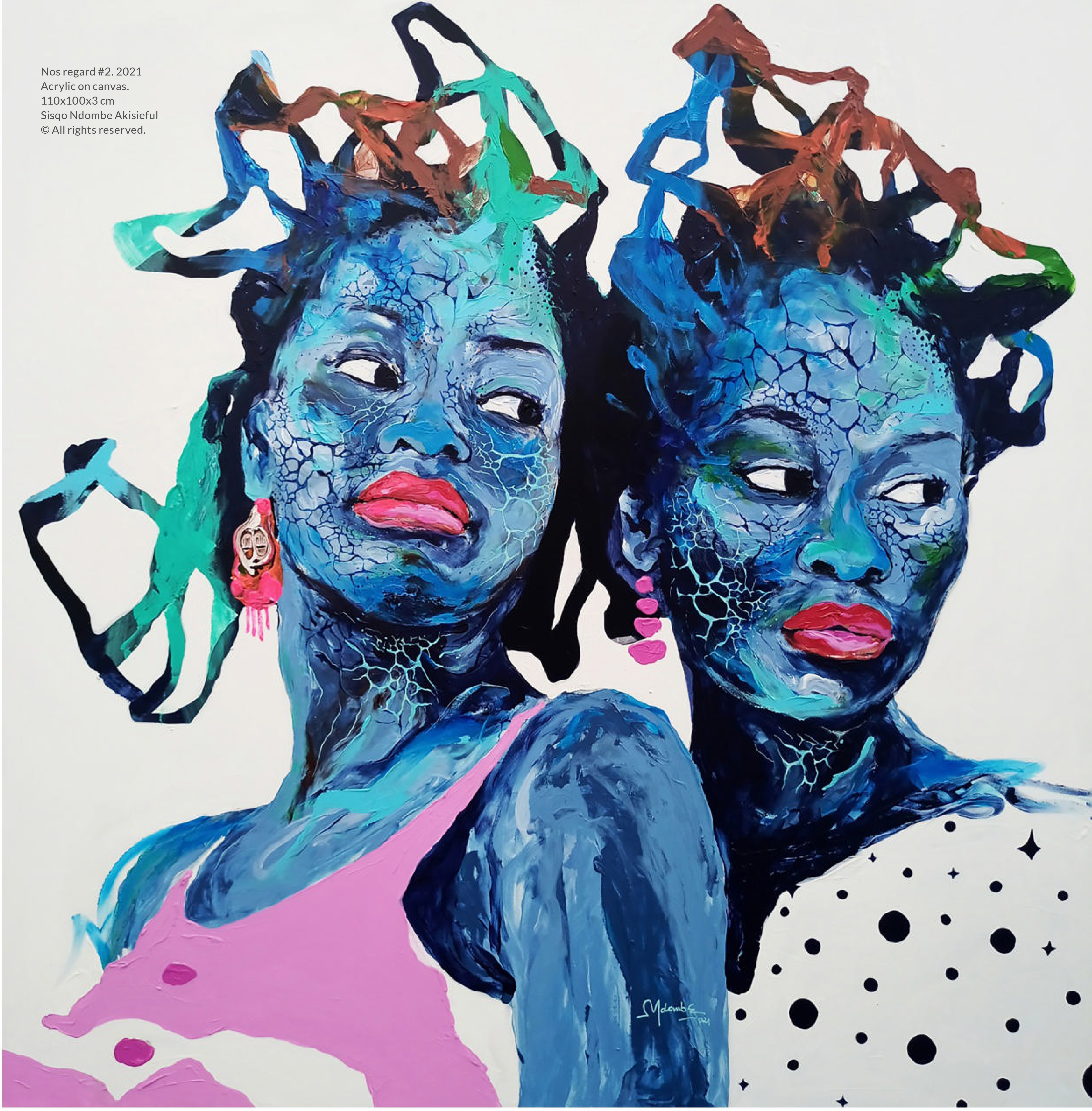

Nos regard #2. 2021
Acrylic on canvas.
110x100x3 cm
Sisqo Ndombe Akisieful
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The ancestral hairstyles that intervened in his creation are one of the most popular means of expression in the history of Africa.
If they are considered today as superficial, without interest, and having a purely aesthetic aim, the African braids constituted, a few years ago, a fundamental element in the culture of the continent. They were anchored in traditional African values and served as a means of expression.
The gaze in Ndombe's work is both symbolic and revealing of the looked at towards the beholder, of the observed towards the beholder.

Breaking news, 2021
Acrylic on canvas, 59 1/10 × 59 1/10 × 1 1/5 in | 150 × 150 × 3 cm
Sisqo Ndombe Akisieful
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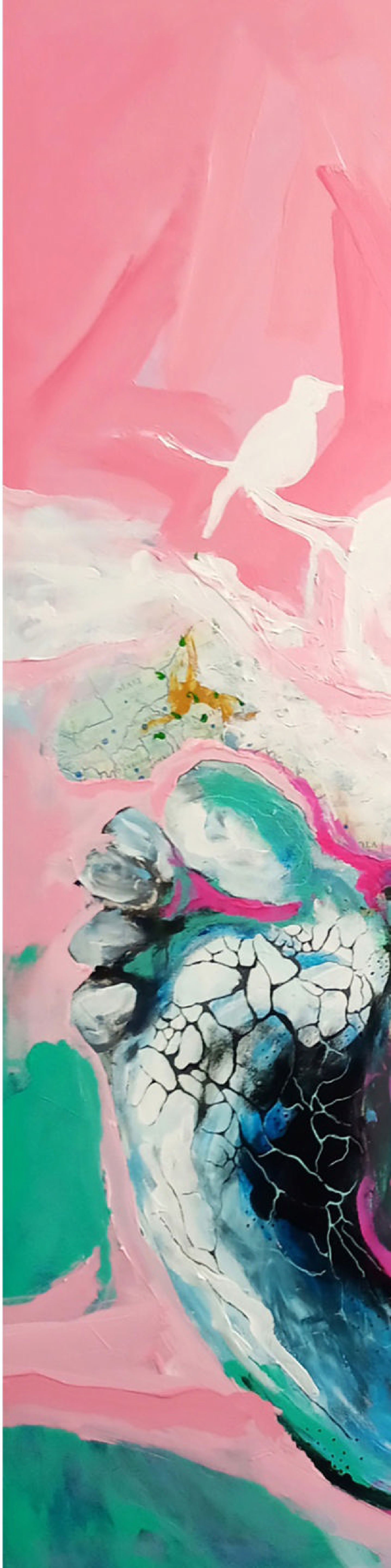
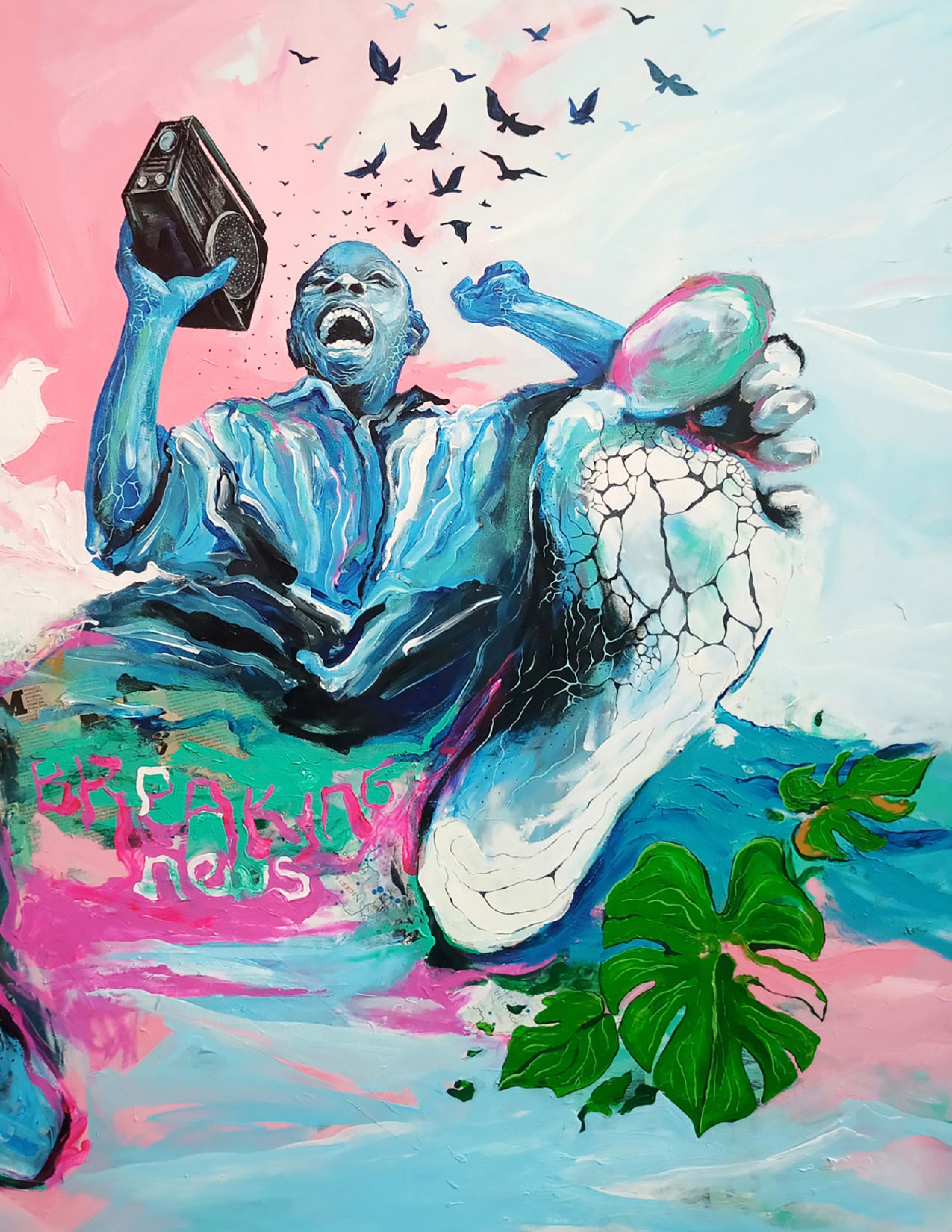


AN EXCLUSIVE INTERVIEW WITH
SISQO NDOMBE AKISIEFUL

BY ARIEL SU

ART MARKET MAGAZINE: **Thank you for this interview, Sisqo. We were overwhelmed by your sophisticated art. After going deeper and reading about your art, we have found out that the main focus of your art is to express and point out the social problems in your country. But let's start from the beginning. You grew up in Kikwit, the main city of the Kwilu province in the Democratic Republic of Congo, and you graduated from the University of Kikwit with a degree in Plastic Arts. Tell us what drew you to academic studies in the first place? Tell us about your journey in the art field.**

SISQO NDOMBE AKISIEFUL:
Your question is truly appreciated, and I am honored to introduce myself as Sisqo Ndombe Akisieful, a Congolese painter and artist hailing from Kikwit, with Kinshasa being my hometown and the capital of the Democratic Republic of Congo.
My journey into the world of art began at a tender age through my own personal experience with drawing.
My passion and talent for drawing soon became an integral part of me, and the urban environment and its expression, particularly mural painting, played a major role in influencing and honing my skills over the years.
My thirst for knowledge and artistic growth led me to pursue formal training in the field of plastic arts.
I spent several years acquiring knowledge and perfecting my craft and eventually obtained my diploma from the esteemed Academy of Fine Arts of Kinshasa. Through my exposure to various fields of artistic creation, I realized that my true calling lay in the realm of painting. Thus, I made the decision to devote myself entirely to this passion and pursue a full-time career as a painter.
Art has always been an innate part of me. Even during my school days, I was known for my impressive drawing skills, which earned the admiration of my teachers. Growing up in a creative environment surrounded by wall painters further fueled my fascination with drawing, materials, shapes, and all aspects of creative arts and creation.
In summary, my journey into the world of art has been a natural and organic progression, driven by my inherent passion and talent and my continuous quest for knowledge and growth.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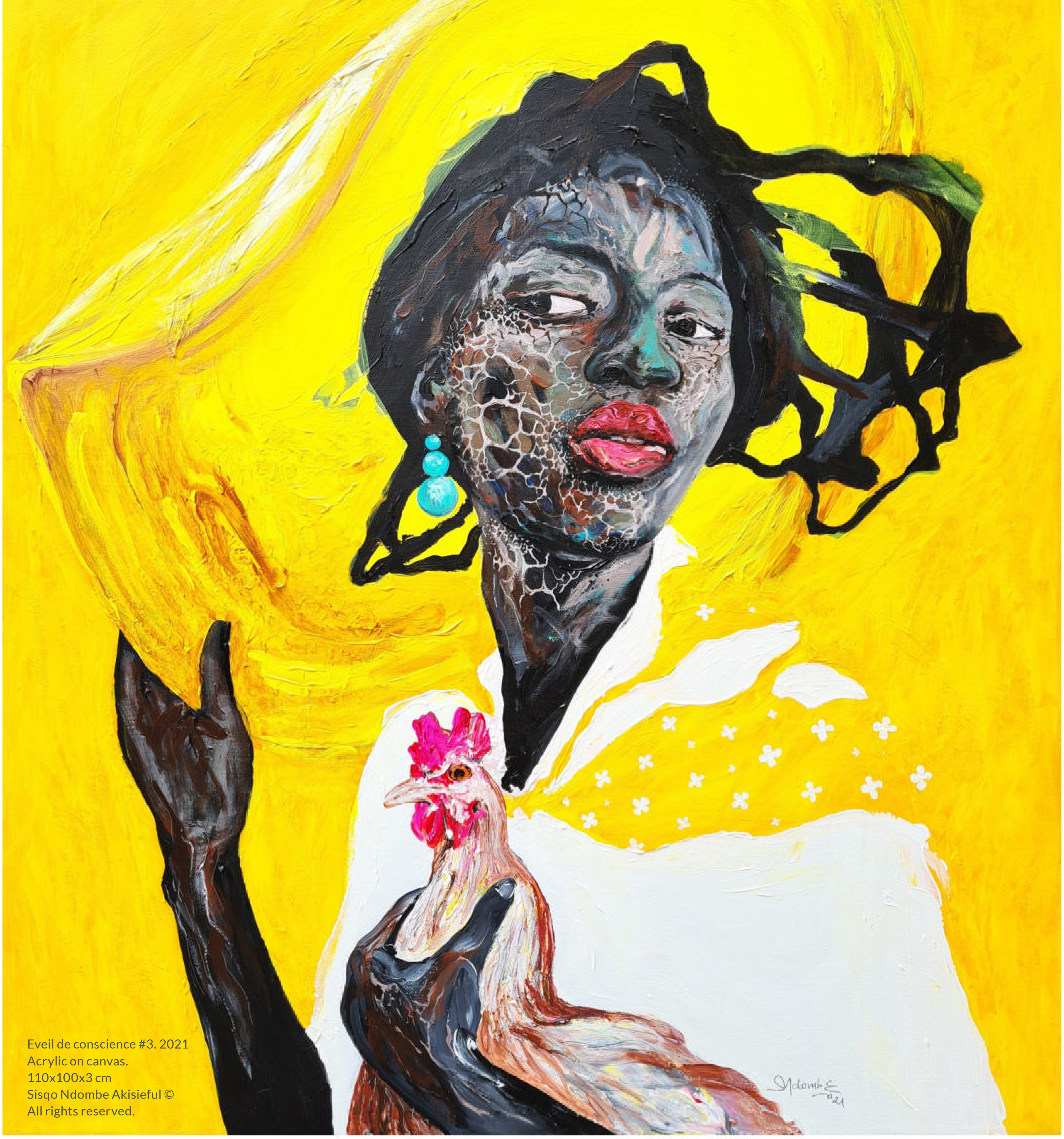
Eveil de conscience #3. 2021
Acrylic on canvas.
110x100x3 cm
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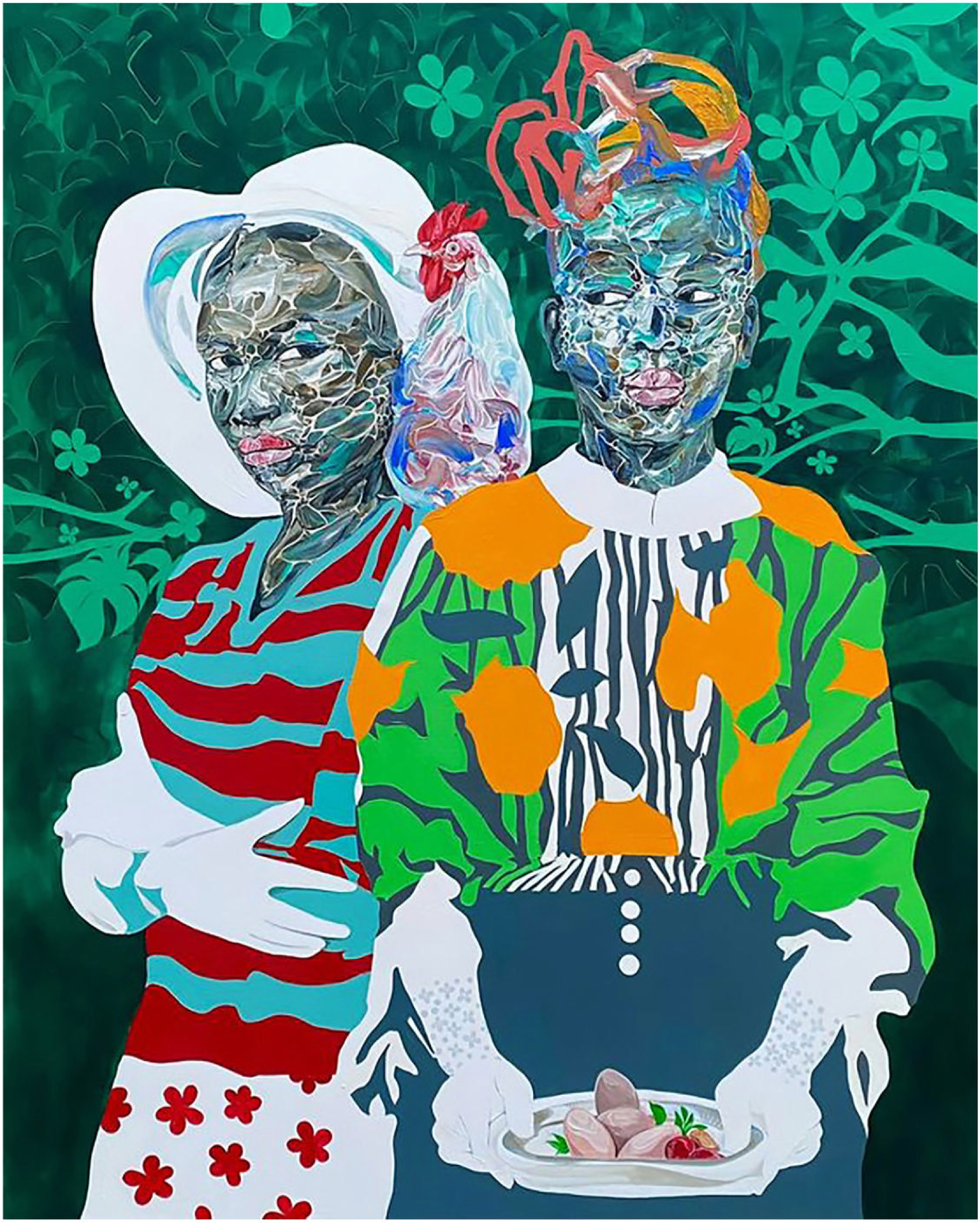
ART MARKET MAGAZINE: Your art is focused on the Social problems in your country you wish to point out. Can you tell us about these problems?

S. N. A.: Witnessing the injustices, corruption, mismanagement, and countless other calamities imposed upon us by those in power, we cannot help but feel a deep sense of exhaustion and frustration. It is disheartening to see our people suffer, regardless of their will or circumstance, and to feel powerless in the face of such widespread and systemic issues.
However, we must not allow ourselves to succumb to despair or hopelessness. Rather, we must find the strength to continue fighting for justice and equality and seek meaningful solutions to our communities challenges.
By working together and supporting one another, we can create a better future for ourselves and future generations.

ART MARKET MAGAZINE: You are mainly presenting portraits of local figures. Tell us about the characters in your art; what is your relation to them? What are their stories?

S. N. A.: To shed some light on my creative process, I would like to share that the vast majority of faces I depict in my artwork are born of my own imagination.



Sacrifice, 2023,
Acrylic on canvas,
59 1/10 × 47 1/5 in | 150 × 120 cm
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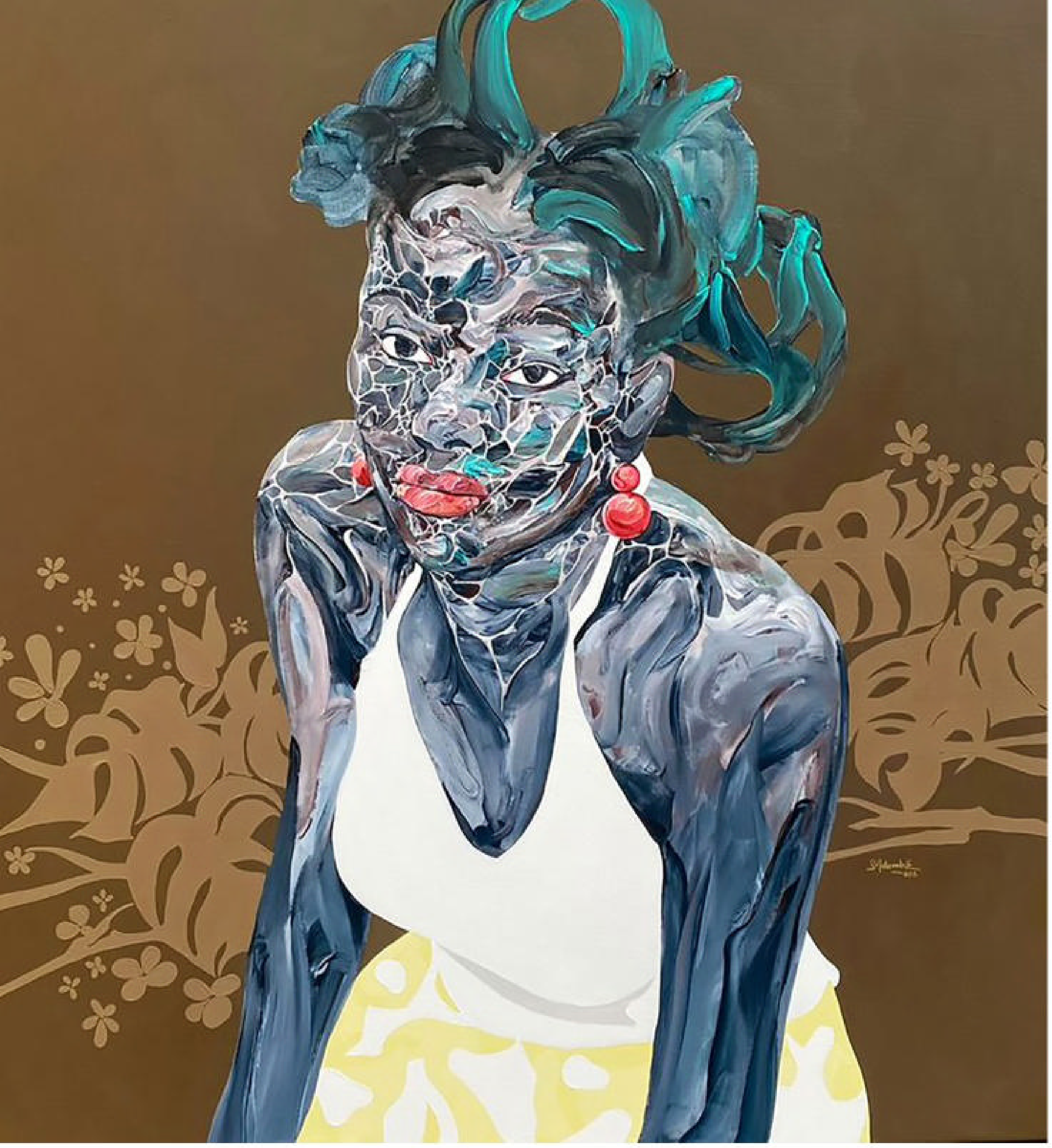
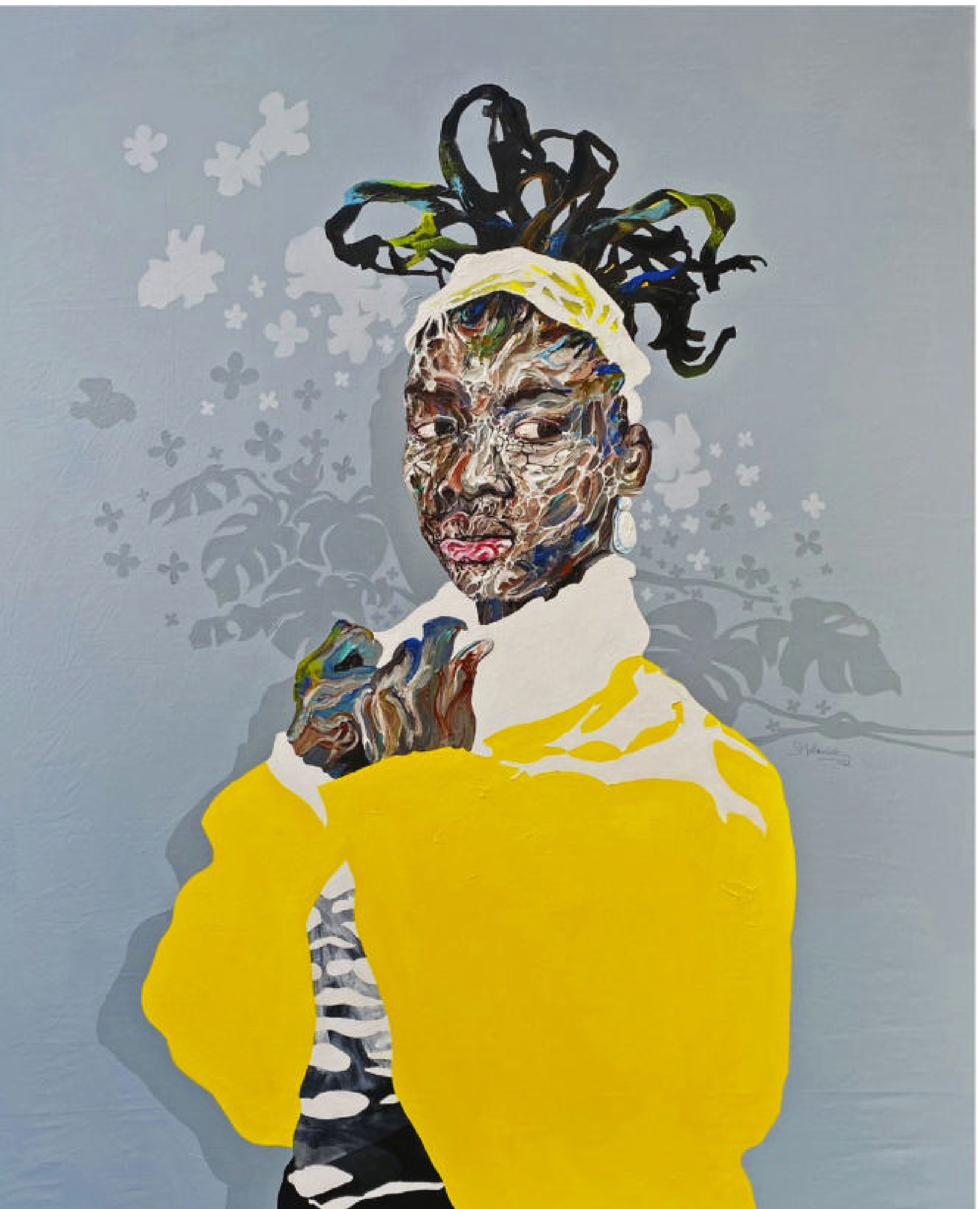


Occasionally, I may come across images on the internet that inspires me, but I always strive to modify the subjects to better align with the vision of my art. Therefore, none of the faces in my artwork are recognizable to me or anyone else. That being said, each of my paintings carries with it a unique story, one that I draw from my daily experiences and those of my friends and acquaintances. These stories are not concocted from thin air; they are rooted in real-life experiences that I have been fortunate enough to witness firsthand.

Through my art, I attempt to provide a voice to those whose stories often go unheard. I am passionate about shedding light on the struggles and hardships faced by individuals in our society, and I strive to bring these issues to the forefront of public discourse through my art.

In summary, I view myself as a storyteller and an eyewitness to the world around me. Through my artwork, I hope to encourage dialogue and foster a deeper understanding of the human experience.

> ***THROUGH MY EXPOSURE TO VARIOUS FIELDS OF ARTISTIC CREATION, I REALIZED THAT MY TRUE CALLING LAY IN THE REALM OF PAINTING. THUS, I MADE THE DECISION TO DEVOTE MYSELF ENTIRELY TO THIS PASSION AND PURSUE A FULL-TIME CAREER AS A PAINTER."***



Top Left: Moseka, 2023,
Acrylic on canvas, 43 3/10 × 39 2/5 in | 110 × 100 cm
Sisqo Ndombe Akisieful © All rights reserved.

Left: Solitude, 2023,
Acrylic on canvas,
59 1/10 × 47 1/5 in | 150 × 120 cm
Sisqo Ndombe Akisieful © All rights reserved.

Right Page: Black Rooster. 2021.
Acrylic on canvas. 150x120x3 cm
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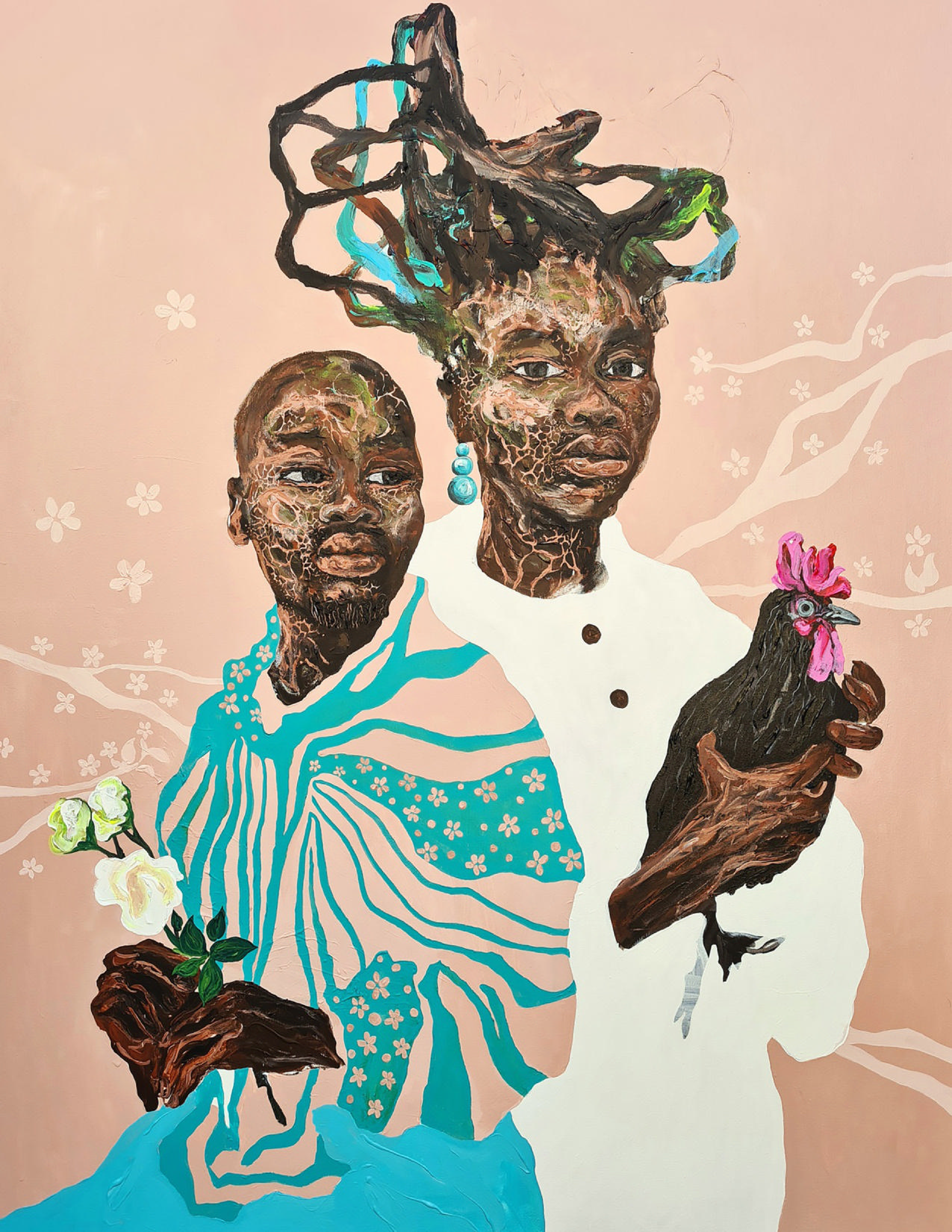
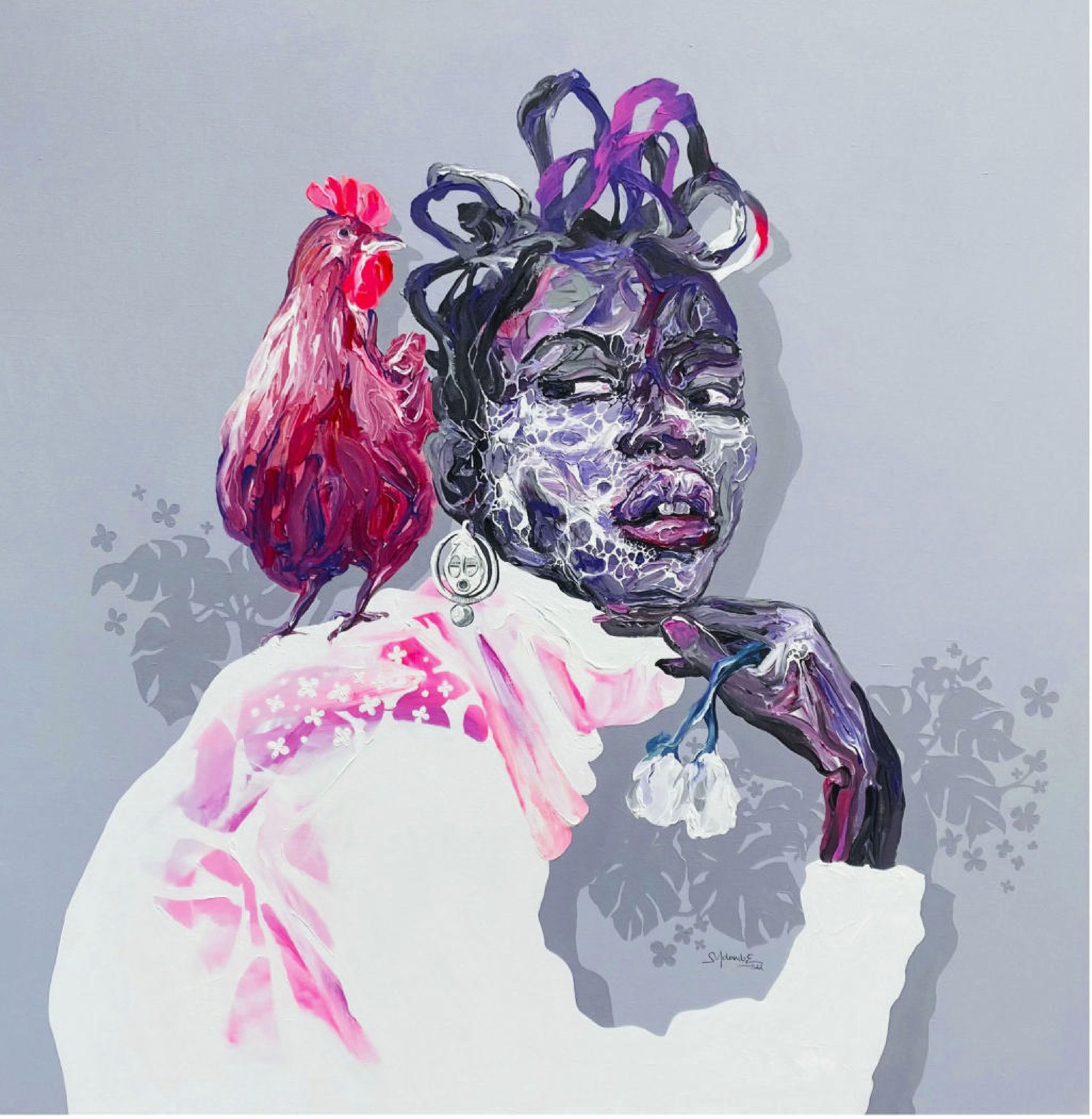


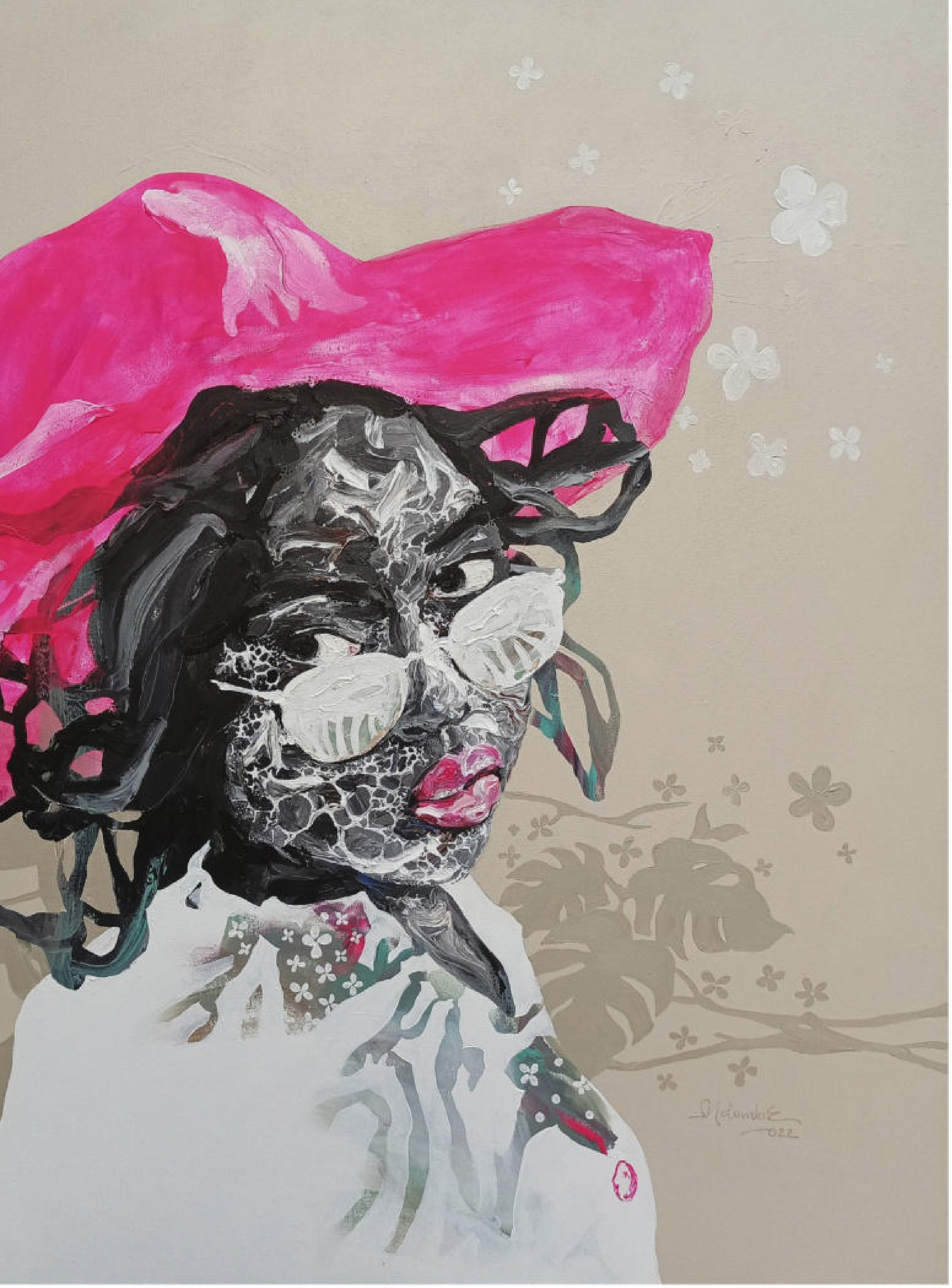


ART MARKET MAGAZINE: **Your work process is very unique; as I understand, you paint with your fingers. Why did you choose this method, and can you describe your workflow from the first coming idea to the final outcome?**

S. N. A.: I love working with my fingers instead of brushes. I have established my own style by pushing the limits of painting with a touch as seductive and unpredictable as I paint with my fingers to obtain beautiful shades of the material that allow me to add the effects of cracks on the faces of my characters. The brush comes in at the end; it helps me when I work on the clothing of my characters and other details. I did not always want my works to be a simple representation but a better vector of emotion.
This technique makes my works more beautiful and original. These cracks are a symbolic exaltation of all the sufferings and injustices that the population undergoes independently of their will; the cracks represent the emotion we feel in front of all we live daily.

ART MARKET MAGAZINE: **The figure's faces are featured extremely powerfully, with details and crucks, contradicting the background, which is usually a one-color surface. Why are only the faces full of details and crucks?**

S. N. A.: You will notice that the gaze is at the center of my creation. In my work, I present characters with questioning and interpellation eyes that simultaneously solicit and invite the viewer's gaze.
These looks express the realities of Congolese society.



Left Page: Red Rooster, 2023,
Acrylic on canvas,
46.5 × 46.5 in | 118 × 118 cm
Sisqo Ndombe Akisieful © All rights reserved.

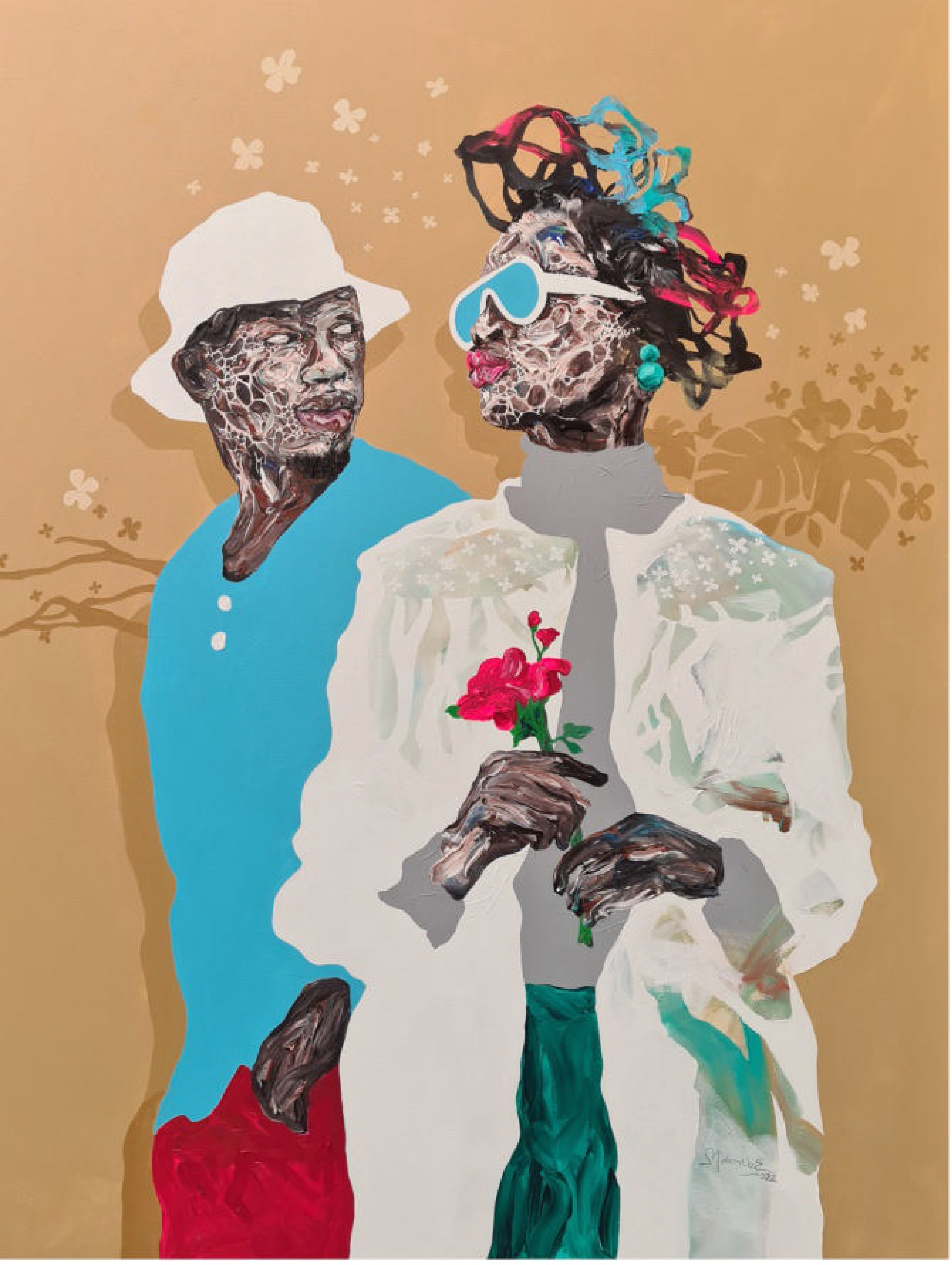
Untitled, 2022,
Acrylic on canvas, 110x100x3 cm
Sisqo Ndombe Akisieful © All rights reserved.

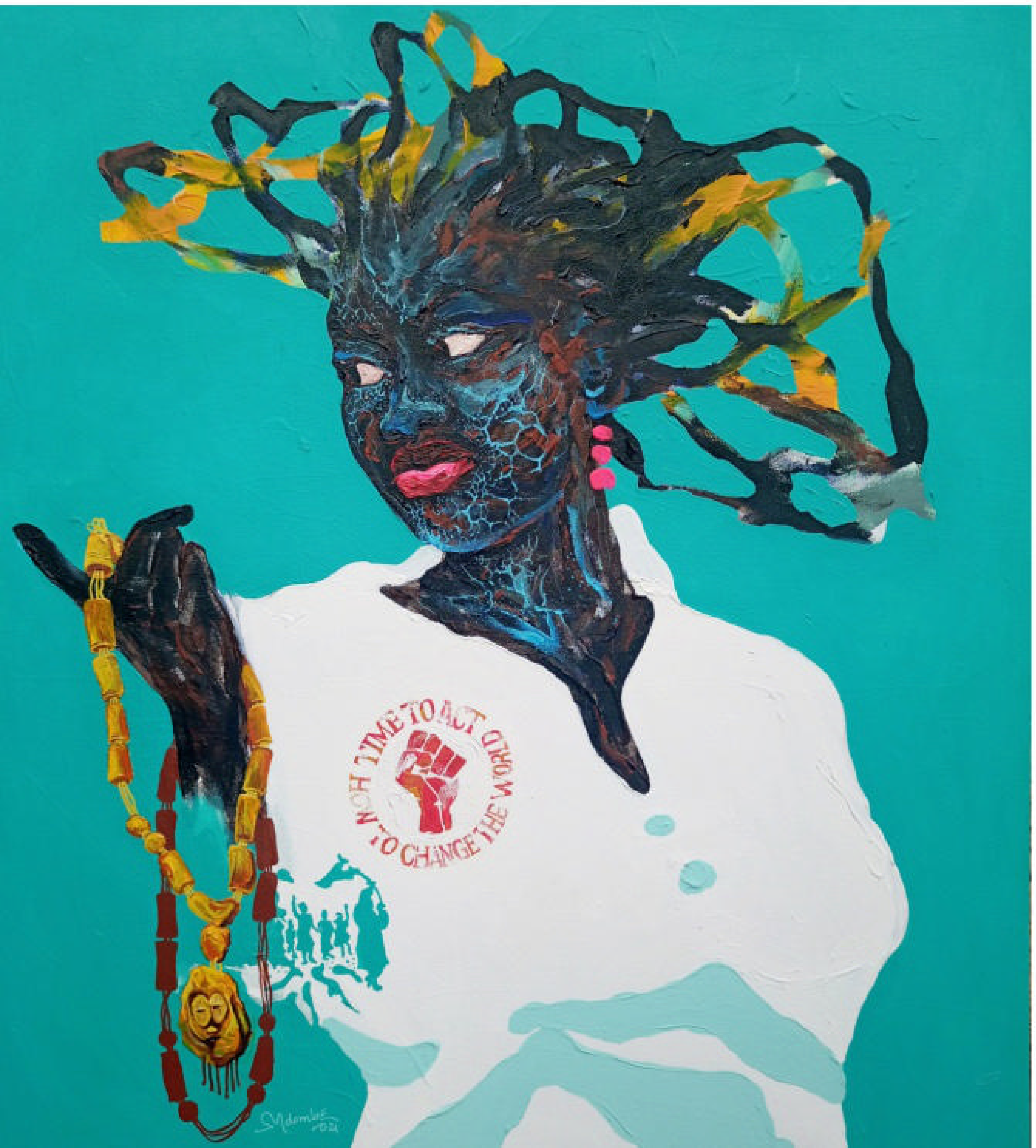
> ***" I LOVE WORKING WITH MY FINGERS INSTEAD OF BRUSHES. I HAVE ESTABLISHED MY OWN STYLE BY PUSHING THE LIMITS OF PAINTING WITH A TOUCH AS SEDUCTIVE AND UNPREDICTABLE AS I PAINT WITH MY FINGERS TO OBTAIN BEAUTIFUL SHADES OF THE MATERIAL THAT ALLOW ME TO ADD THE EFFECTS OF CRACKS ON THE FACES OF MY CHARACTERS."***

Through the eyes of my characters, I invite a more profound reflection on the African country's situation, which the Congo people, in particular, are going through.
Speaking of background, this background is coded; there is a strong message behind it, a message of love. It is not because it remains unicolored that it is neglected. The idea was to attract the attention of the viewer to the background. Again, there is a strong message behind this background. The assembly of flowers is a message of unity and love; we must be united and move away from those who divide us.

ART MARKET MAGAZINE: **You already have an awe-inspiring record of solo and group exhibitions around the world, including at the African museum Constitution Hill Museum in Johannesburg, A solo exhibition at the Art Genesis gallery in LA, USA, a show at the Guo-Hui Art Gallery in NYC among many more. Only a few artists from your country have gained this success. What do you think you do differently? Which steps would you recommend for artists in your country to act to receive international exposure?**

S. N. A.: When it comes to achieving success, there is no doubt that hard work is a fundamental prerequisite. Each and every one of us must possess the ability to put in our best effort and strive towards our goals relentlessly. However, it's not just about the quantity of work we put in but also the quality of our work that ultimately determines the level of success we can attain.
For artists, in particular, the quality of their work is paramount. It's not enough to simply follow in the footsteps




TIME TO ACT
HOW TO CHANGE THE WORLD

of others or copy existing styles and techniques. The true measure of an artist's creativity lies in their ability to create something entirely new, a unique artwork that stands out and captures the imagination of their audience.

But being creative alone is not enough. An artist must also be able to effectively communicate their ideas and vision to the world. This requires a mastery of their craft and the ability to articulate their thoughts and feelings in a way that resonates with their audience.

As a society, we are responsible for encouraging and supporting artists who possess these qualities. We must provide them with the necessary resources and platforms to showcase their talents to the world. By doing so, we can elevate their work and ensure that it receives the attention and recognition it deserves.

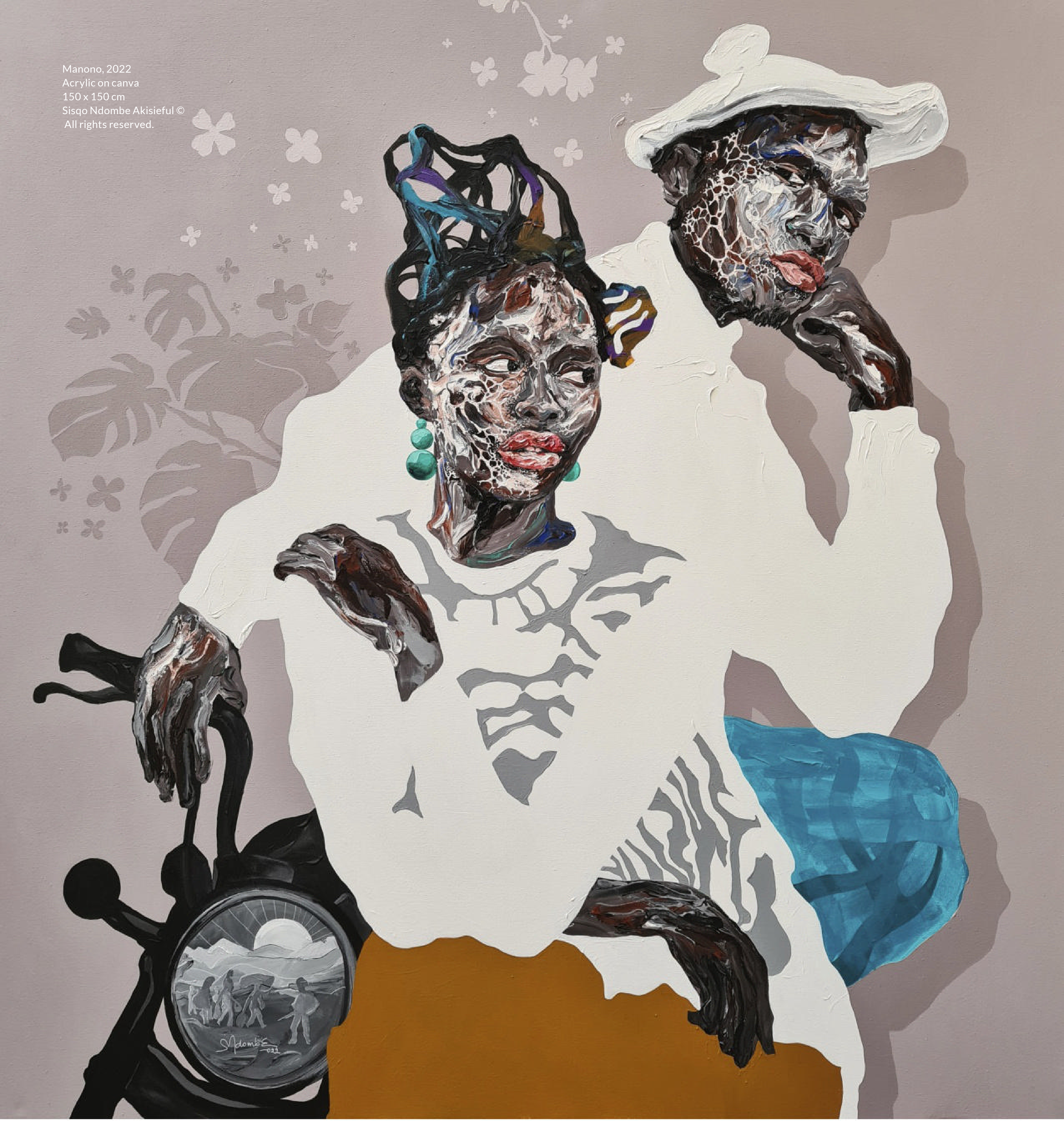
In conclusion, success in any field, including the arts, requires a combination of hard work, creativity, effective communication, and support from those around us. When these elements come together, the possibilities are limitless, and the potential for success is boundless.

ART MARKET MAGAZINE: **Where can we see your art displayed in the coming year? Are there any exhibitions or art fair participation planned? Where can we purchase your art?**

S. N. A.: Allow me to inform you that you have the opportunity to view and acquire my artwork at various galleries that currently represent me. It's worth noting that several of these galleries operate virtually, meaning you can conveniently make purchases via online platforms such as Artsy. Moreover, I am thrilled to invite you to my upcoming exhibition on May 10, 2023, at the Future Fair in the bustling metropolis of New York. For this particular event, I will be proudly represented by none other than **Rodney Asikhia** of **Taag Gallery**, a respected figure in the art world. Additionally, I have two other exciting events lined up that I will be announcing shortly. To stay updated, please follow my Instagram and Facebook pages, where I will be providing further information as soon as it becomes available.

Left: Time to act
Acrylic on canvas.
110x100x3cm. 2021
Sisqo Ndombe Akisieful © All rights reserved.

Left Top: Against all odds, 2022
Acrylic on canvas
66 9/10 × 51 1/5 × 1 3/5 in |
170 × 130 × 4 cm
Sisqo Ndombe Akisieful © All rights reserved.



Manono, 2022
Acrylic on canva
150 x 150 cm
Sisqo Ndombe Akisieful ©
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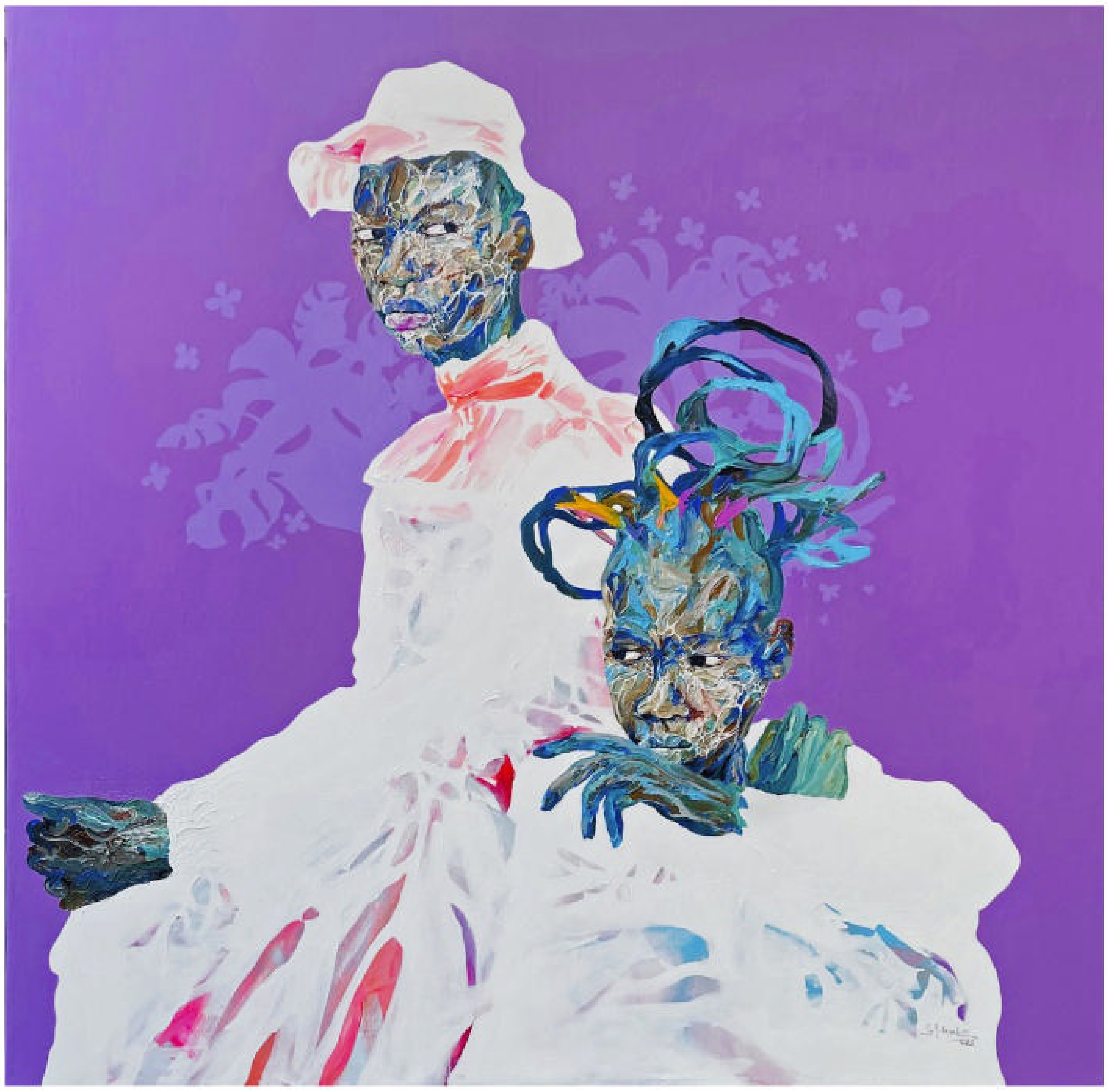
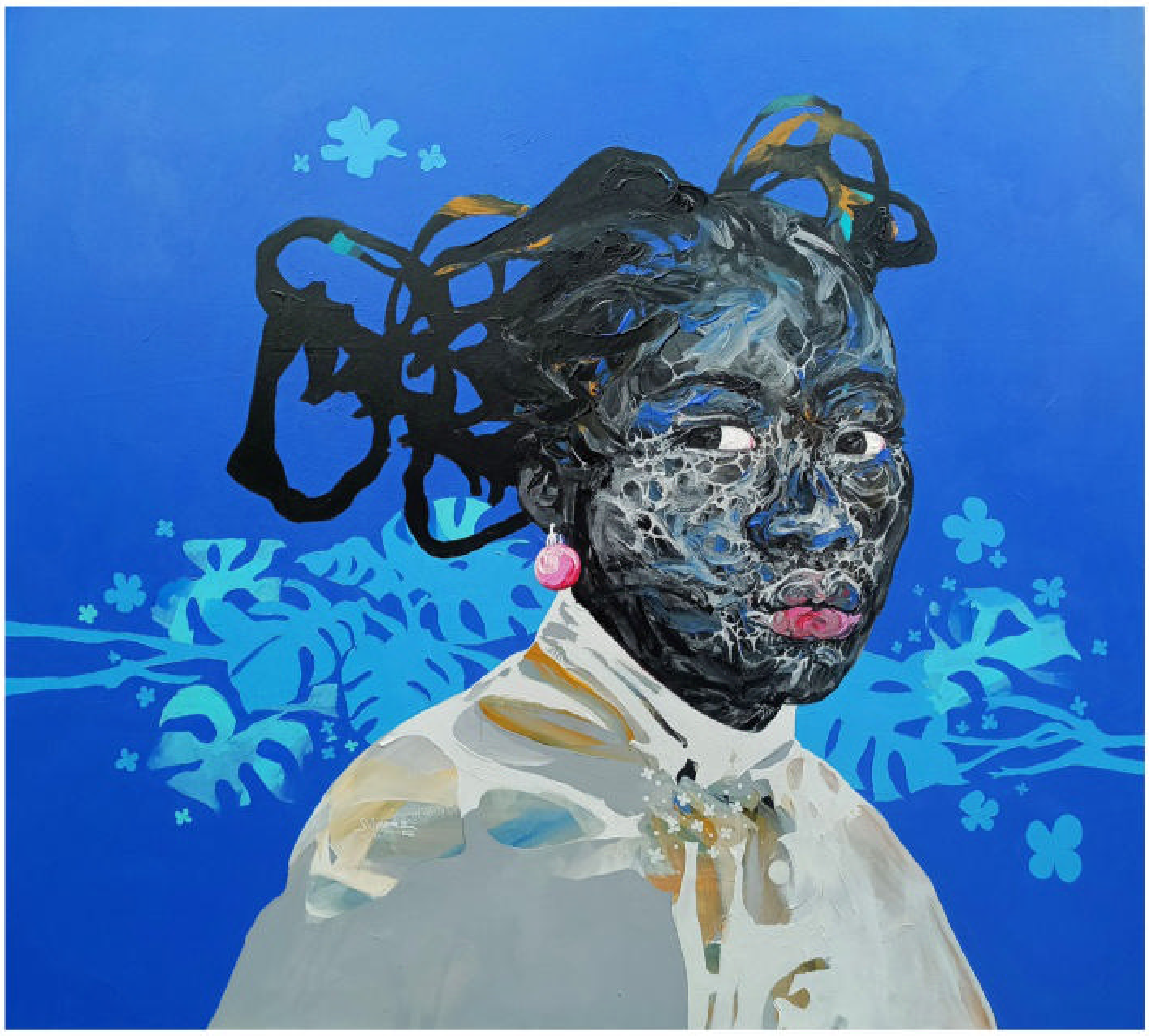
> **THROUGH MY ARTWORK, I HOPE TO ENCOURAGE DIALOGUE AND FOSTER A DEEPER UNDERSTANDING OF THE HUMAN EXPERIENCE.**





Top: Sans voix, 2022,
Acrylic on canvas,
59 1/10 × 59 1/10 in |
150 × 150 cm
Sisqo Ndombe Akisieful ©
All rights reserved.

Stranger in Africa, 2022,
Acrylic on canvas,
39 2/5 × 43 3/10 in |
100 × 110 cm
Sisqo Ndombe Akisieful ©
All rights reserved.

Right Page: Breaking news. 2021
Acrylic on canvas.
150x150x3 cm
Sisqo Ndombe Akisieful © All
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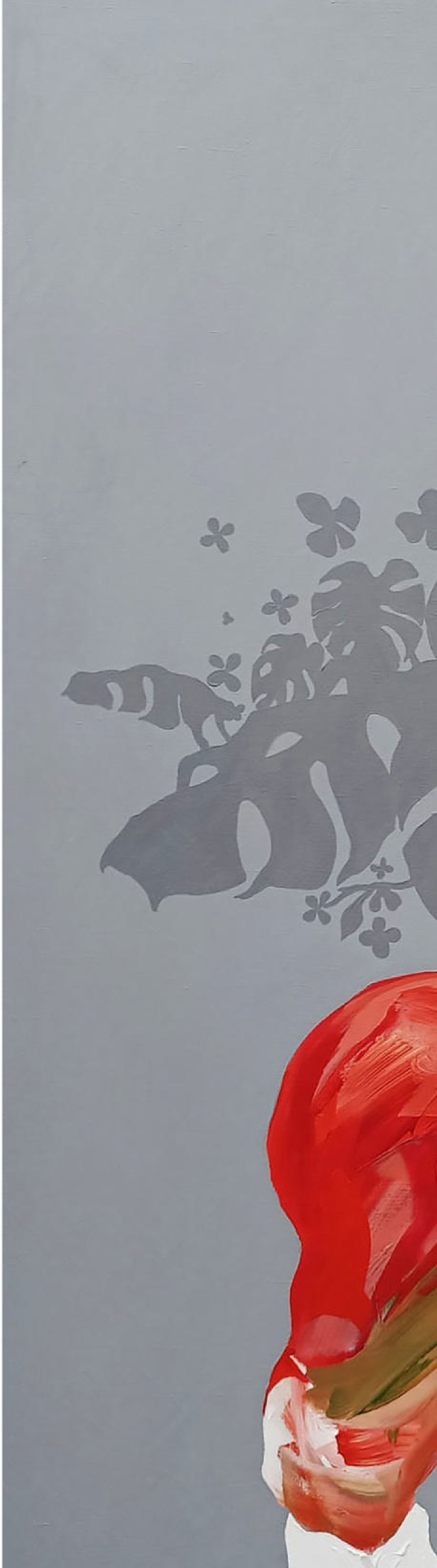

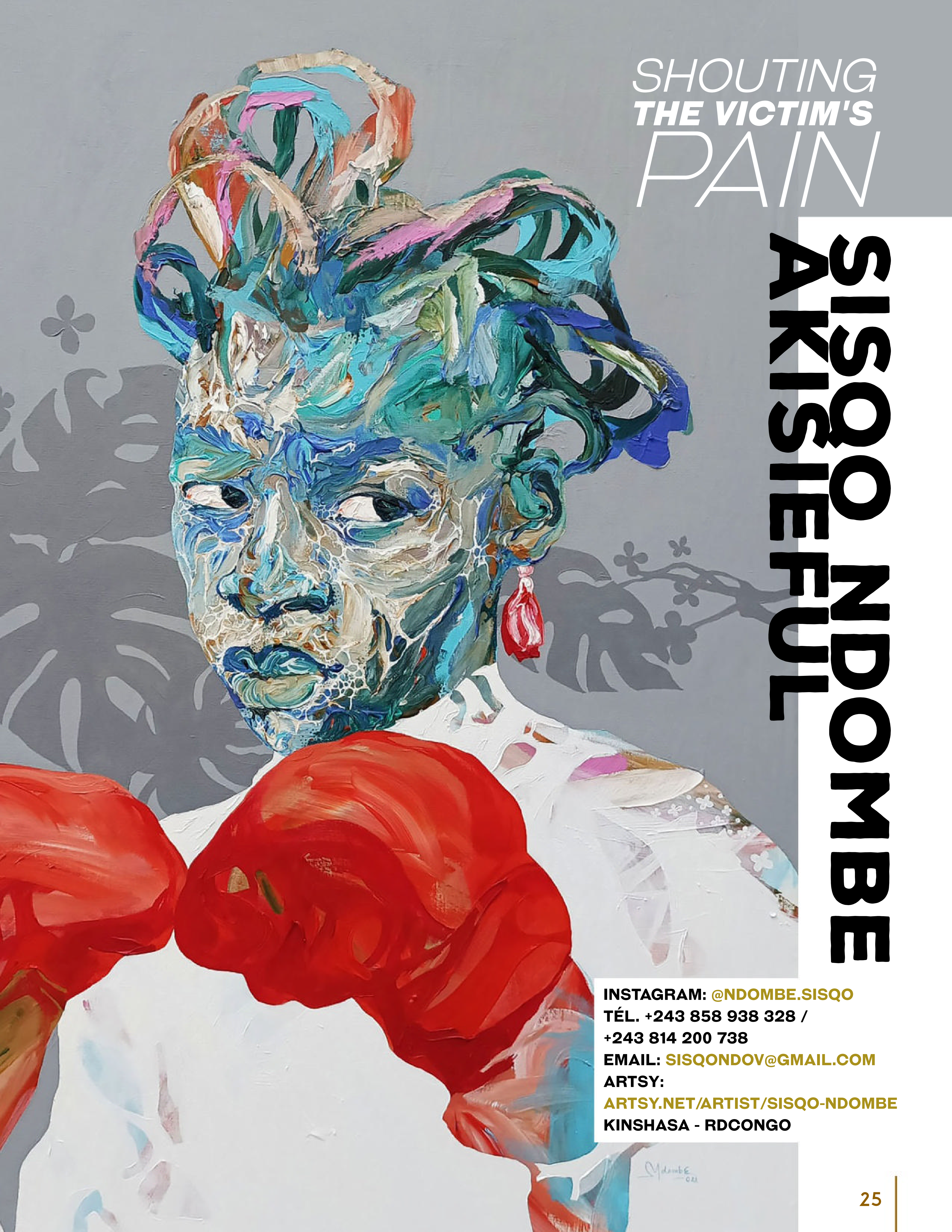

SHOUTING *THE VICTIM'S* PAIN

SISQO NDOMBE AKISIEFUL

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+243 814 200 738
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ARTSY.NET/ARTIST/SISQO-NDOMBE
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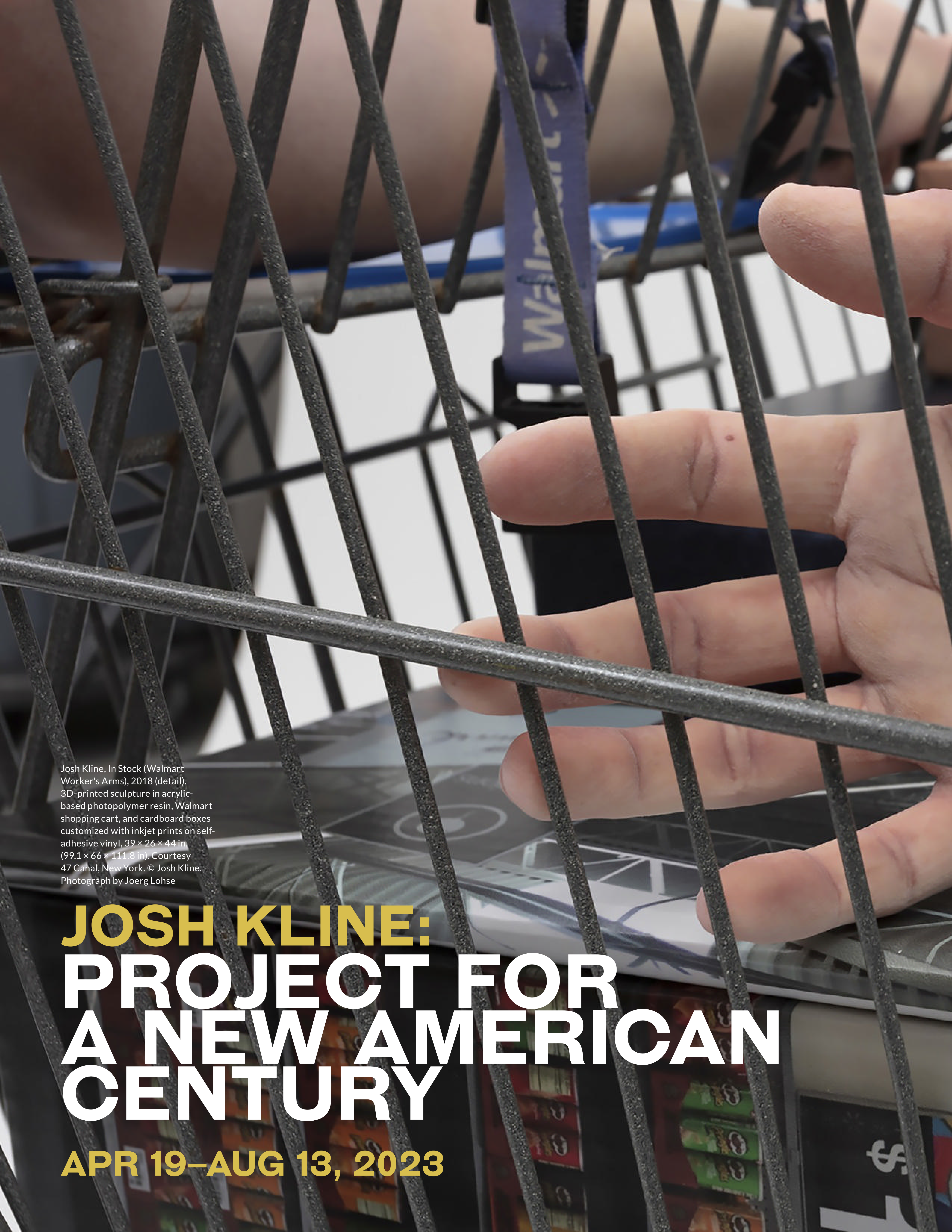
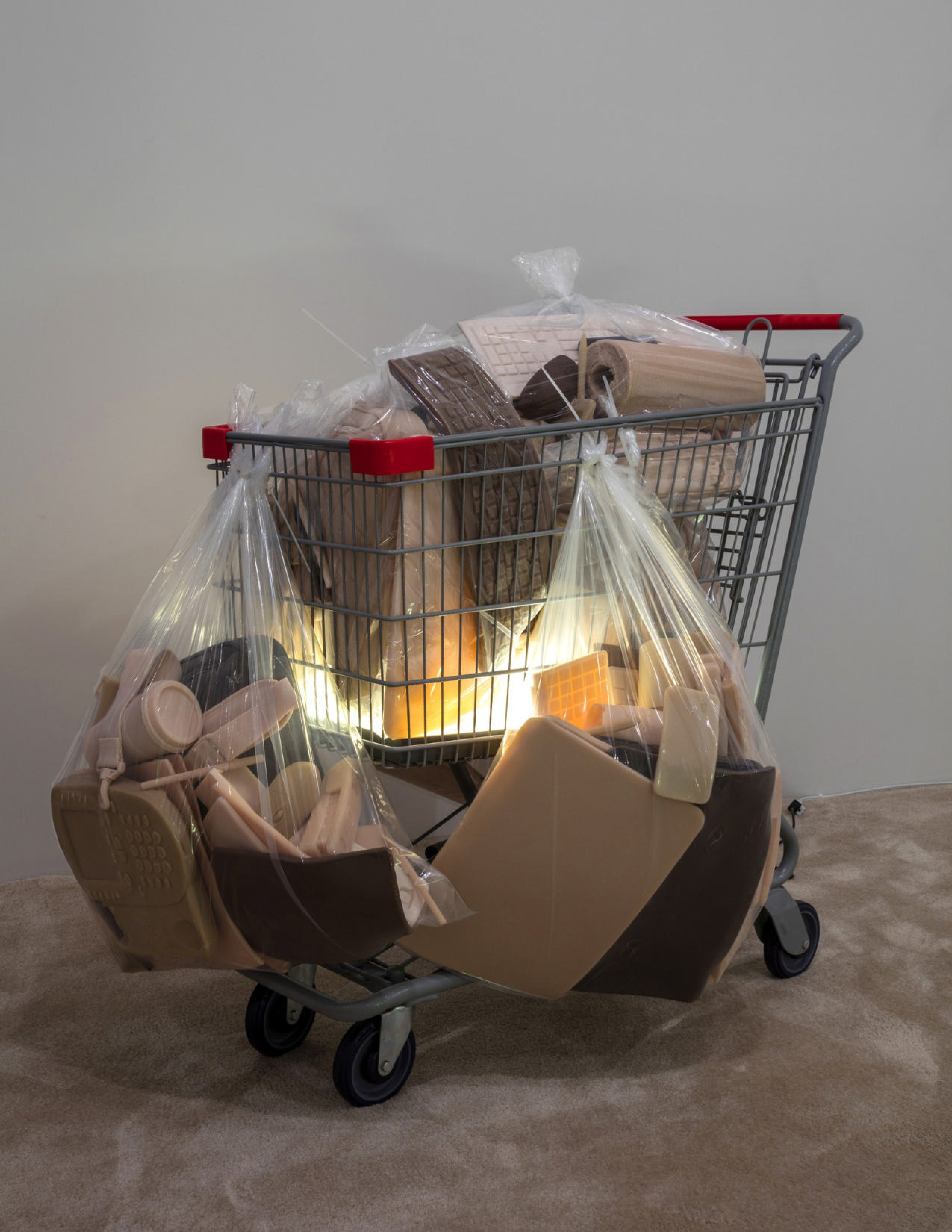


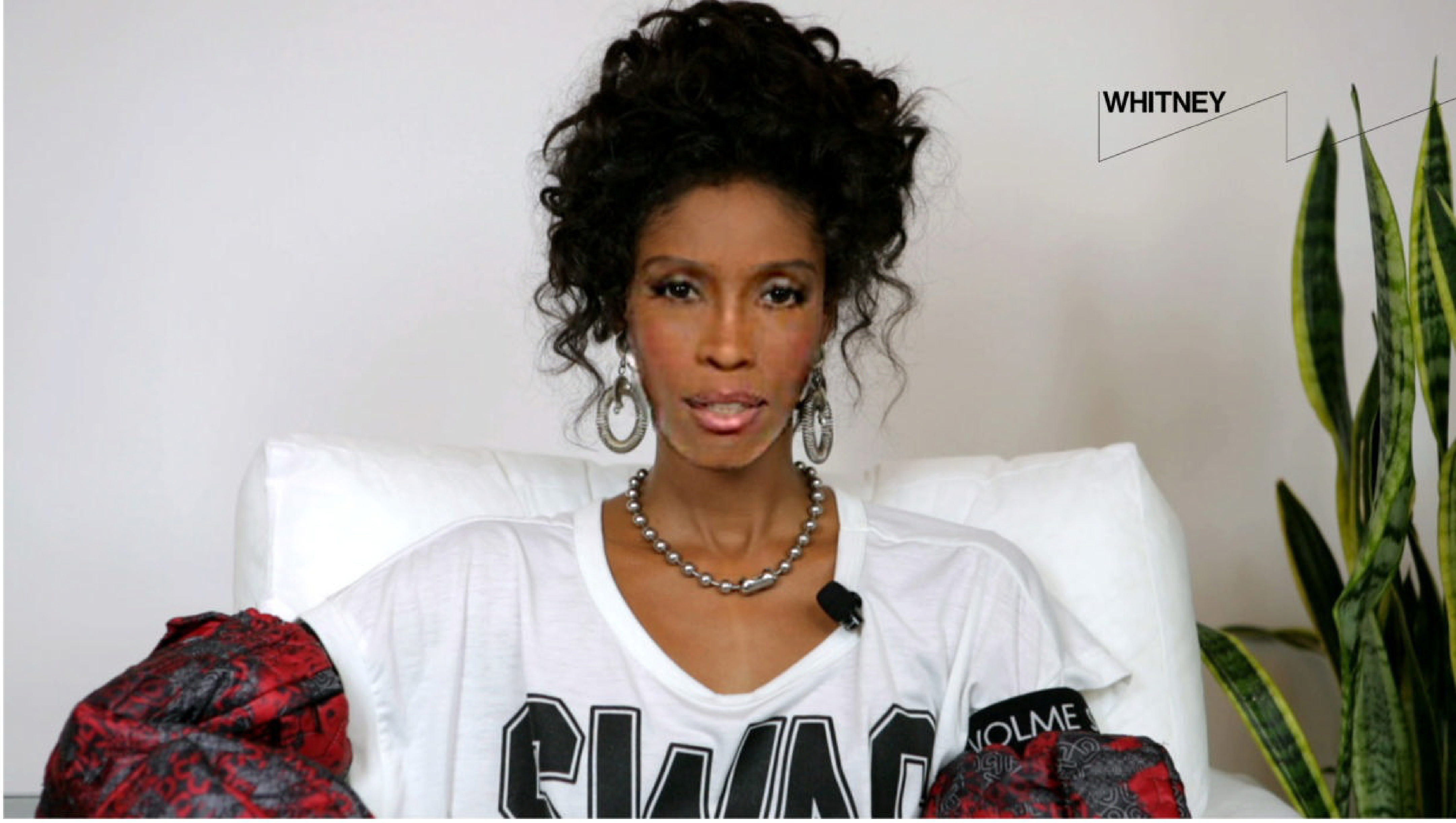
Josh Kline, In Stock (Walmart Worker's Arms), 2018 (detail). 3D-printed sculpture in acrylic-based photopolymer resin, Walmart shopping cart, and cardboard boxes customized with inkjet prints on self-adhesive vinyl, 39 × 26 × 44 in, (99.1 × 66 × 111.8 in). Courtesy 47 Canal, New York. © Josh Kline. Photograph by Joerg Lohse

JOSH KLINE: PROJECT FOR A NEW AMERICAN CENTURY

APR 19–AUG 13, 2023

WHITNEY





JOSH KLINE: PROJECT FOR A NEW AMERICAN CENTURY

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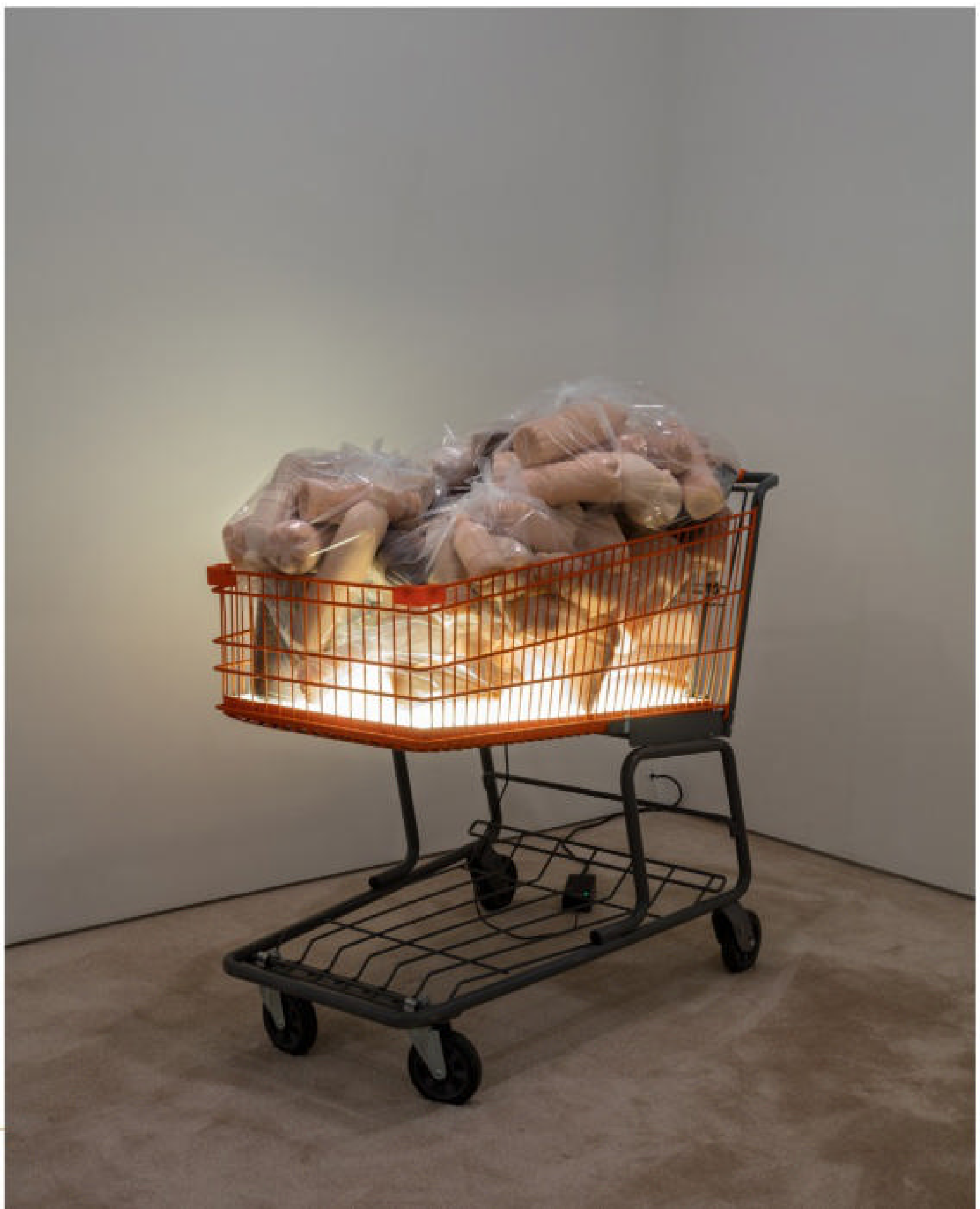
Top: Josh Kline, still from Forever 48, 2013.
High-definition video, color, sound; 16:06 min. Courtesy of the artist. © Josh Kline.

Bottom Left: Josh Kline, Desperation Dilation, 2016.
Cast silicone, shopping cart, polyethylene bags, rubber, plexiglass, LEDs, and power cord,
46 x 29 x 40 in. (116.8 x 73.7 x 101.6 cm).
Collection of Bobby and Eleanor Cayre. © Josh Kline.
Photograph by Joerg Lohse; image courtesy the artist and 47 Canal, New York.



THE WHITNEY MUSEUM PRESENTS ARTIST JOSH KLINE'S FIRST U.S. MUSEUM SURVEY

Josh Kline: Project for a New American Century, on view at the Whitney Museum of American Art from April 19 through August 13, 2023, is the first mid-career survey of Josh Kline's work by an American museum.

The exhibition offers a thematic examination of over fifteen years of the artist's work, including a major new installation that will debut at the Whitney and projects that have never been seen before in New York.

Kline is best known for creating immersive installations using video, sculpture, photography, and design to question how emergent technologies are changing human life in the twenty-first century.

One of the leading artists of his generation, Kline is unique among his peers in directly confronting class, labor, and inequity in the United States today.

JOSH KLINE: PROJECT FOR A NEW AMERICAN CENTURY

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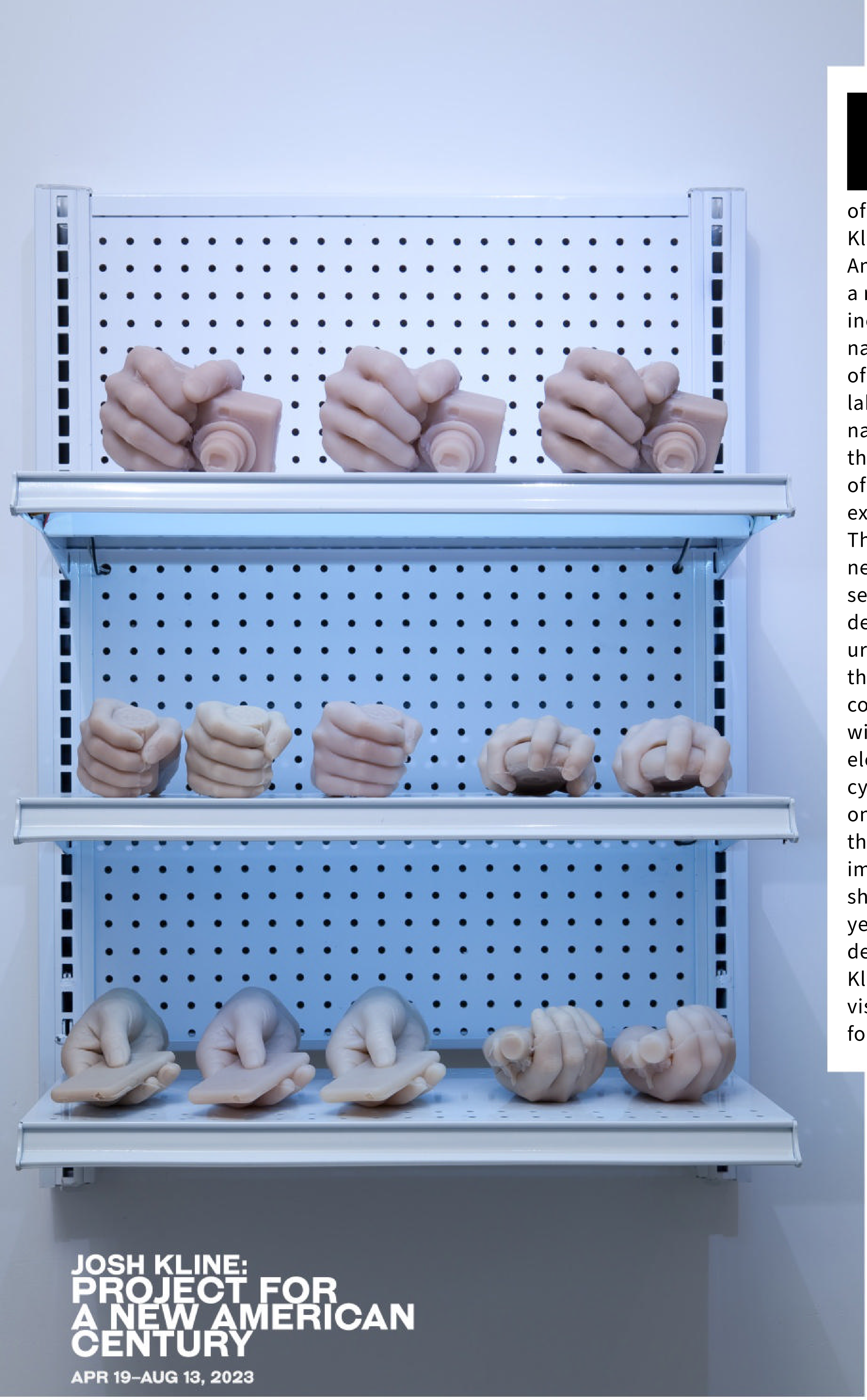
Featuring more than a hundred works and installed across two floors of exhibition space, Josh Kline: Project for a New American Century addresses a range of societal concerns, including the dehumanizing nature of work, the effects of automation on the entire labor force, the precarious nature of individual health in the U.S., and the weakening of democracy in an era of extreme income inequality. The exhibition features new work by the artist and serves as the New York debut for his latest and most urgent projects addressing the climate crisis and its consequences. The survey will also feature important elements from his ongoing cycle of installations focused on the defining issues of the twenty-first century, imagining how they will shape the next one hundred years of society. In an era defined by escalating crises, Kline's work offers both a visceral warning and a call for a more human future.



Josh Kline, Creative Hands, 2011. Thirteen pigmented cast-silicone sculptures on commercial shelving with LEDs. Top shelf: Photographer's Hand with Digital Camera (Marcelo Gomes); middle shelf: Studio Manager's Hand with Advil Bottle (Margaret Lee) and Retoucher's Hand with Mouse (Jasmine Pasquill); bottom shelf: DJ/Designer's Hand with iPhone (Jon Santos) and Curator's Hand with Purell (Josh Kline), 36 1/2 x 26 3/8 x 15 1/2 in. (92.7 x 67 x 39.4 cm). Rubell Museum, Miami. © Josh Kline. Photograph by Joerg Lohse; image courtesy of the artist and 47 Canal, New York

Josh Kline, Designer's Head in Eckhaus Latta (Mike), 2013 (detail). 3D-printed sculpture in plaster, inkjet ink, and cyanoacrylate; and pedestal: Starphire Ultra-Clear glass, Hxtal NYL-1, Herradura tequila, medium-density fiberboard, and acrylic paint, 40 1/2 x 14 x 14 in. (102.9 x 35.6 x 35.6 cm). Collection of Lonti Ebers. © Josh Kline. Photograph by Joerg Lohse; Image courtesy of the artist and 47 Canal, New York.

"Josh Kline has had the uncanny ability to hone in on the most important issues of the day and create art that is disturbingly urgent," says Adam D. Weinberg, the Alice Pratt Brown Director of the Whitney Museum. ***"Watching the magnetic attraction of viewers to his work is astonishing: they are simultaneously enraptured, bewildered, and repulsed. Kline's art is radical, uncompromising, and looks unblinkingly at the possible future."***

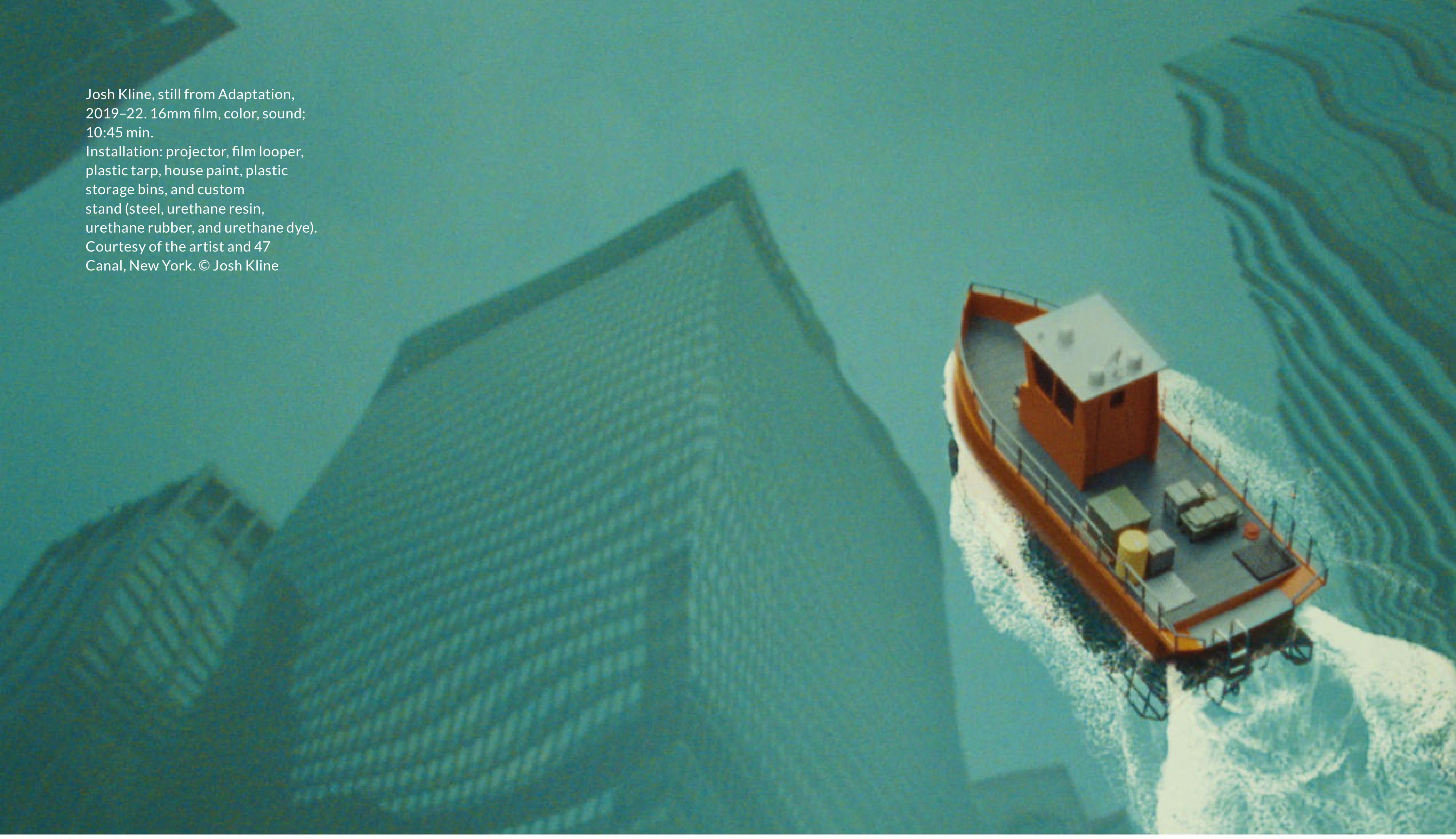
Josh Kline: Project for a New American Century is organized by Christopher Y. Lew, former Nancy and Fred Poses, Curator at the Whitney and current Chief Artistic Director at the Horizon Art Foundation and Outland Art, with McClain Groff, Curatorial Project Assistant.

Kline envisions the entire exhibition as a series of immersive environments.

Organized across ten rooms, Project for a New American Century features groundbreaking and influential early series as well as chapters from the artist's ongoing and as-yet-untitled cycle of installations developed over the past decade.

The cycle examines potential future scenarios and how they might shape humanity. Rather than attempting to make accurate predictions, Kline explores the pressing concerns of today and tomorrow through science fiction. For the Whitney show, he will debut a new project from the cycle, a room-size installation about climate-driven migration.

"Throughout his artistic career, Kline has taken a hard look at how we live and work in the twenty-first century," said Christopher Y. Lew. ***"This was apparent in his early works, and it is evermore clear in his new ambitious installations made in response to climate change. It has been thrilling to follow his practice over more than a decade, and it's a great privilege to organize his major mid-career survey at the Whitney Museum of American Art."***



Josh Kline, still from Adaptation, 2019–22. 16mm film, color, sound; 10:45 min.
Installation: projector, film looper, plastic tarp, house paint, plastic storage bins, and custom stand (steel, urethane resin, urethane rubber, and urethane dye). Courtesy of the artist and 47 Canal, New York. © Josh Kline

"I have lived in New York since 2002 and make artwork that responds to national and global events as I see and experiences them as a New Yorker; however, much of my work has never been exhibited here," said the artist. *"It means so much to show this work in the city where it was conceived, at this time, and at the Whitney Museum of American Art. I can't wait to bring it all home to NYC and to have a very intense conversation with the public about America's past, present, and future."*

The majority of the artworks included in the exhibition are drawn from private collections or courtesy of the artist.

EXHIBITION OVERVIEW — JOSH KLINE: PROJECT FOR A NEW AMERICAN CENTURY

The earliest works in the exhibition are from Josh Kline's Creative Labor series, made during and in the aftermath of the Great Recession in the early 2010s. These works—which were included in Kline's earliest solo shows in 2011 and 2013 and his first institutional group exhibition at MoMA PS1 in 2012, curated by Christopher Y. Lew—take critical aim at the creative class and the selling of the self through social media and the gig economy. Among them are Kline's first works made with 3D printing, early examples of artworks using this new technology.

During the financial crisis and following the Recession, the artist was formally inspired by the design of high-end drugstores and corporate bank architecture.

The assembled works suggest a slick, self-illuminated environment, addressing the demands of a round-the-clock economy and the creative class, producers, consumers, and products within this system.

Kline continued his exploration of labor and class through his Blue Collars series, which he began in 2014. The series consists of stand-alone sculptural portraits of working people in the United States produced using photographic 3D scanning and full-color photographic 3D printing, accompanied by verité-style video interviews with the workers.

Kline invited and paid his subjects—delivery workers, cleaning people, restaurant waitstaff, an employee at a suburban big-box store—to participate by 3D scanning their heads, hands, and feet. The uncannily realistic body parts were then 3D printed in full color, in some cases covered by the uniforms, brands, and logos of each person's employer. The matter-of-fact conversations between the artist and subject—informed by Kline's undergraduate studies in anthropology—shed light on their employment status, economic situation, political beliefs, and aspirations.

The sculptures and videos from Blue Collars depict the often dehumanizing work experience of working-class

JOSH KLINE: PROJECT FOR A NEW AMERICAN CENTURY

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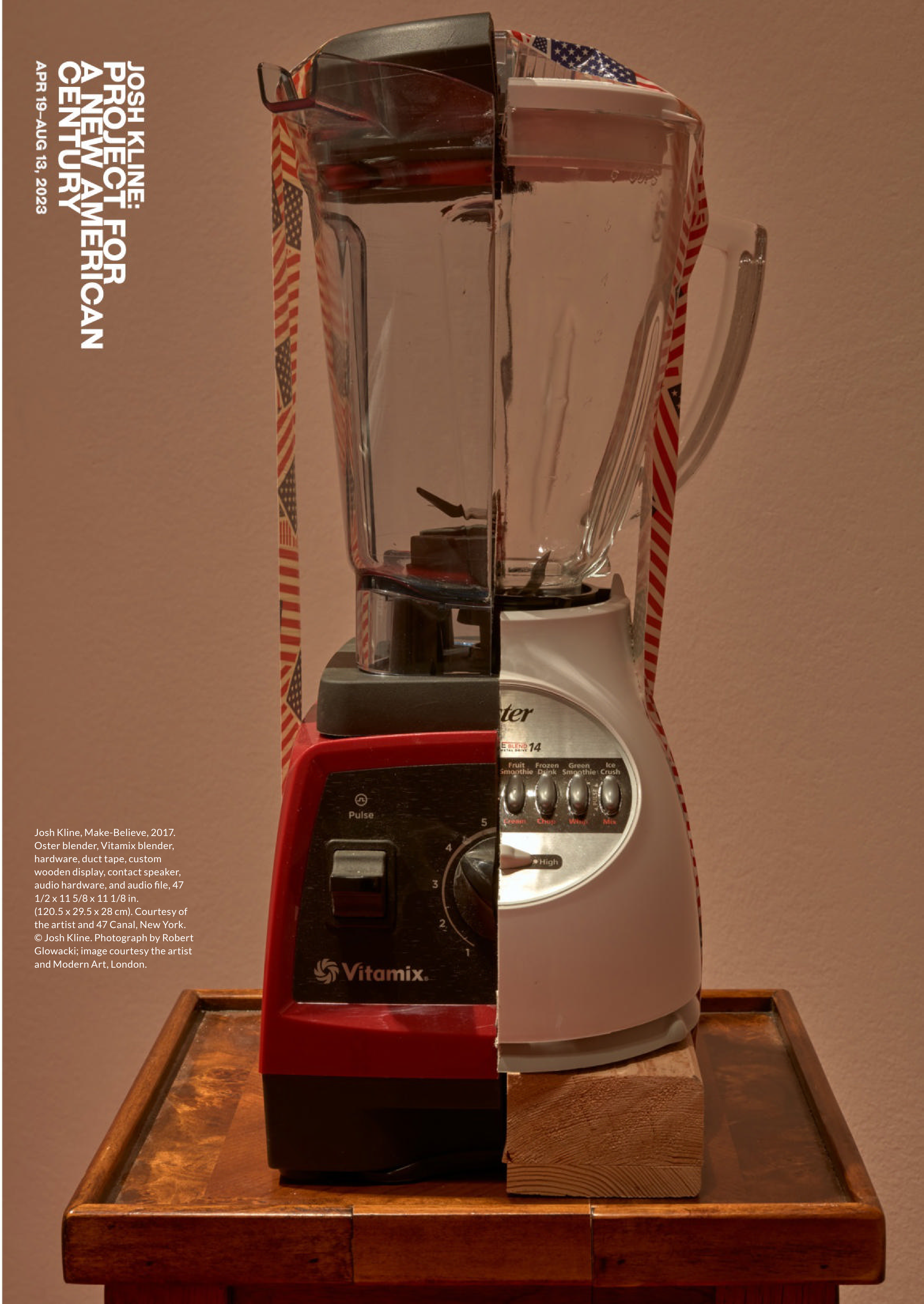
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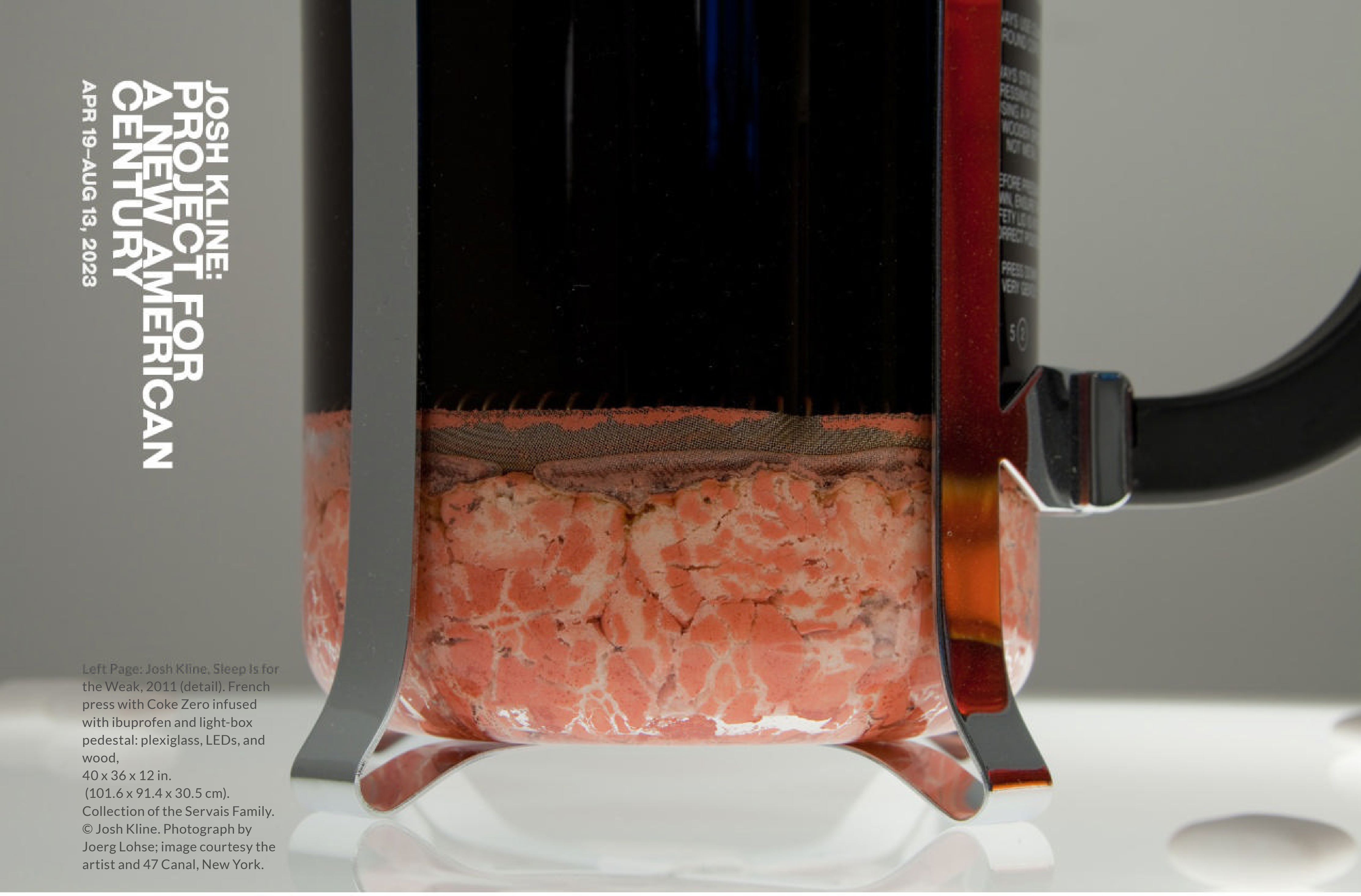
Josh Kline, Make-Believe, 2017. Oster blender, Vitamix blender, hardware, duct tape, custom wooden display, contact speaker, audio hardware, and audio file, 47 1/2 x 11 5/8 x 11 1/8 in. (120.5 x 29.5 x 28 cm). Courtesy of the artist and 47 Canal, New York. © Josh Kline. Photograph by Robert Glowacki; image courtesy the artist and Modern Art, London.



JOSH KLINE: PROJECT FOR A NEW AMERICAN CENTURY

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Left Page: Josh Kline, Sleep Is for the Weak, 2011 (detail). French press with Coke Zero infused with ibuprofen and light-box pedestal: plexiglass, LEDs, and wood,
40 x 36 x 12 in.
(101.6 x 91.4 x 30.5 cm).
Collection of the Servais Family.
© Josh Kline. Photograph by Joerg Lohse; image courtesy the artist and 47 Canal, New York.

Americans—many of whom have been recently deemed essential workers—in the early twenty-first century.

The exhibition will debut new work from Kline's ongoing cycle of responding to the climate crisis and the unprecedented mass migration it has already set in motion. This new large-scale multimedia installation–presented for the first time–addresses the experiences of future climate refugees who will be forced to relocate due to catastrophic environmental changes.

The installation features tent-like structures resembling emergency housing, a medical clinic, a car, and a remittance center for foreign workers. Fictional video interviews with imagined future refugees within each structure give a human face to devastating global changes already underway.

These interviews pose questions about our part in the climate crisis and the responsibility to the millions of people whose lives will be impacted by its consequences.

The show also includes the first New York exhibition of Adaptation, a 16mm film that premiered in 2022 at LAXART and was recently included in the New York Film Festival. Produced using resolutely analog special effects—scale models and matte shots, Adaptation is set in a future, flooded Manhattan.

The film depicts a group of underwater relief workers as they emerge from the floodwaters of Midtown, coming off of their jobs dealing with an environmental catastrophe. Amid the ruins, life and work continue as the essential workers adapt to their newly transformed city.

The exhibition features other major works from Kline's ambitious cycle. His Unemployment installation, for example, imagines the 2030s and 2040s as a time when A.I. and automation have replaced white-collar workers like accountants, administrators, and lawyers, destabilizing society.

This cycle chapter includes a startling installation featuring representations of laid-off individuals: life-size figures, rendered through a combination of 3D printing and CNC routing, are interspersed in the gallery, curled in the fetal position, and wrapped in clear plastic.

energy
redbull
yerba mate
emergen-c
sugar
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provigil
gasoline

Contagious Unemployment from 2016, another part of the installation, presciently draws connections between work, health, and disease. Here, large plastic sculptures of viruses enclose cardboard file boxes containing various workers' desk objects, such as office supplies, personal belongings, and family photographs. Intended as imagined portraits of desk workers, the installation concisely weaves together concerns that have only become more pressing in the wake of the COVID-19 pandemic. Civil War, an installation in Kline's cycle conceived in 2017 in response to the 2016 U.S. presidential election, is also set in a speculative America one or two decades in the future.

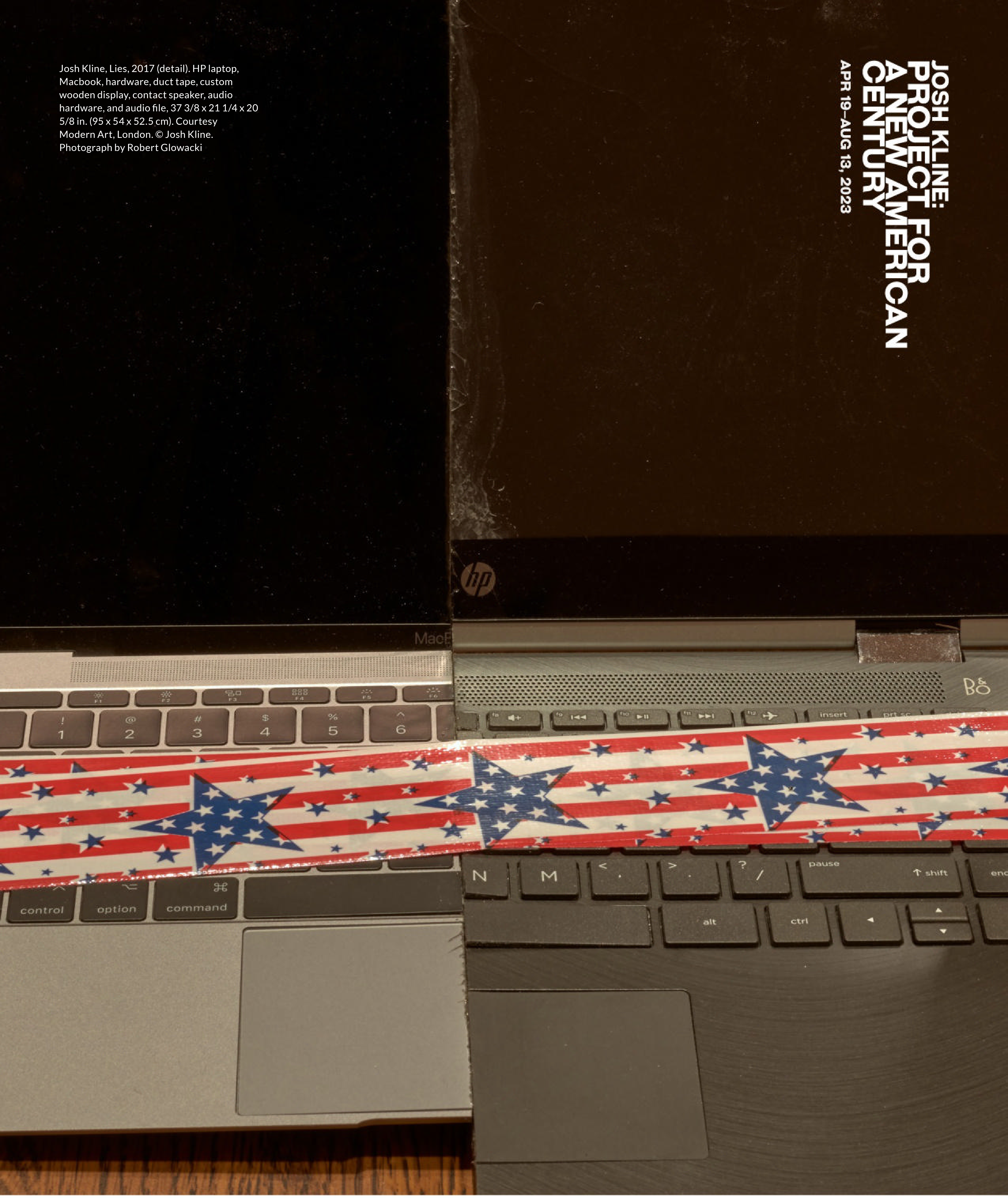
The artist imagines a nation sent into chaos by mass unemployment due to A.I.

The project, which will be shown in New York for the first time at the Whitney, features two series of sculptures and a three-channel film installation. One group of sculptures is an amalgam of luxury, and generic household appliances held together with stars-and-stripes-patterned packing tape. Each work is equipped with an audio element, a ticking sound—as if these sculptures about class division were time bombs. The second group of sculptures is full-size reproductions of various artifacts of middle-class life made to look like concrete that has been ripped apart. Strewn across the floor, these works resemble rubble left as the result of a destructive conflict.

Kline's three-channel film installation, Another America is Possible, serves as a radical and utopian counterpoint to these dystopian works. Set in an alternative version of the 2040s—when the U.S. is anticipated to become a minority-majority country—the work depicts a diverse group of people who have gathered not only to picnic but also to collectively burn and bury the Confederate flag. Here, the destruction of this flag, which served as the "battle flag" of the pro-slavery secessionist states during the American Civil War and continues to be used as a symbol of white supremacy, celebrates the fight against racial inequality and terror within the United States.

Left: Josh Kline, Energy Drip, 2013. IV bag, Red Bull, yerba maté, Emergen-C, sugar, spirulina, Provigil, gasoline, and light-box column: plexiglass, LEDs, and wood, 210 x 5 3/4 x 8 in. (533.4 x 14.6 x 20.3 cm). Collection of Christen and Derek Wilson. © Josh Kline. Photograph by Joerg Lohse; image courtesy the artist and 47 Canal, New York.

Left Page: Josh Kline, Sleep Is for the Weak, 2011 (detail). French press with Coke Zero infused with ibuprofen and light-box pedestal: plexiglass, LEDs, and wood, 40 x 36 x 12 in. (101.6 x 91.4 x 30.5 cm). Collection of the Servais Family. © Josh Kline. Photograph by Joerg Lohse; image courtesy the artist and 47 Canal, New York.



Josh Kline, Lies, 2017 (detail). HP laptop, Macbook, hardware, duct tape, custom wooden display, contact speaker, audio hardware, and audio file, 37 3/8 x 21 1/4 x 20 5/8 in. (95 x 54 x 52.5 cm). Courtesy Modern Art, London. © Josh Kline. Photograph by Robert Glowacki

JOSH KLINE: PROJECT FOR A NEW AMERICAN CENTURY

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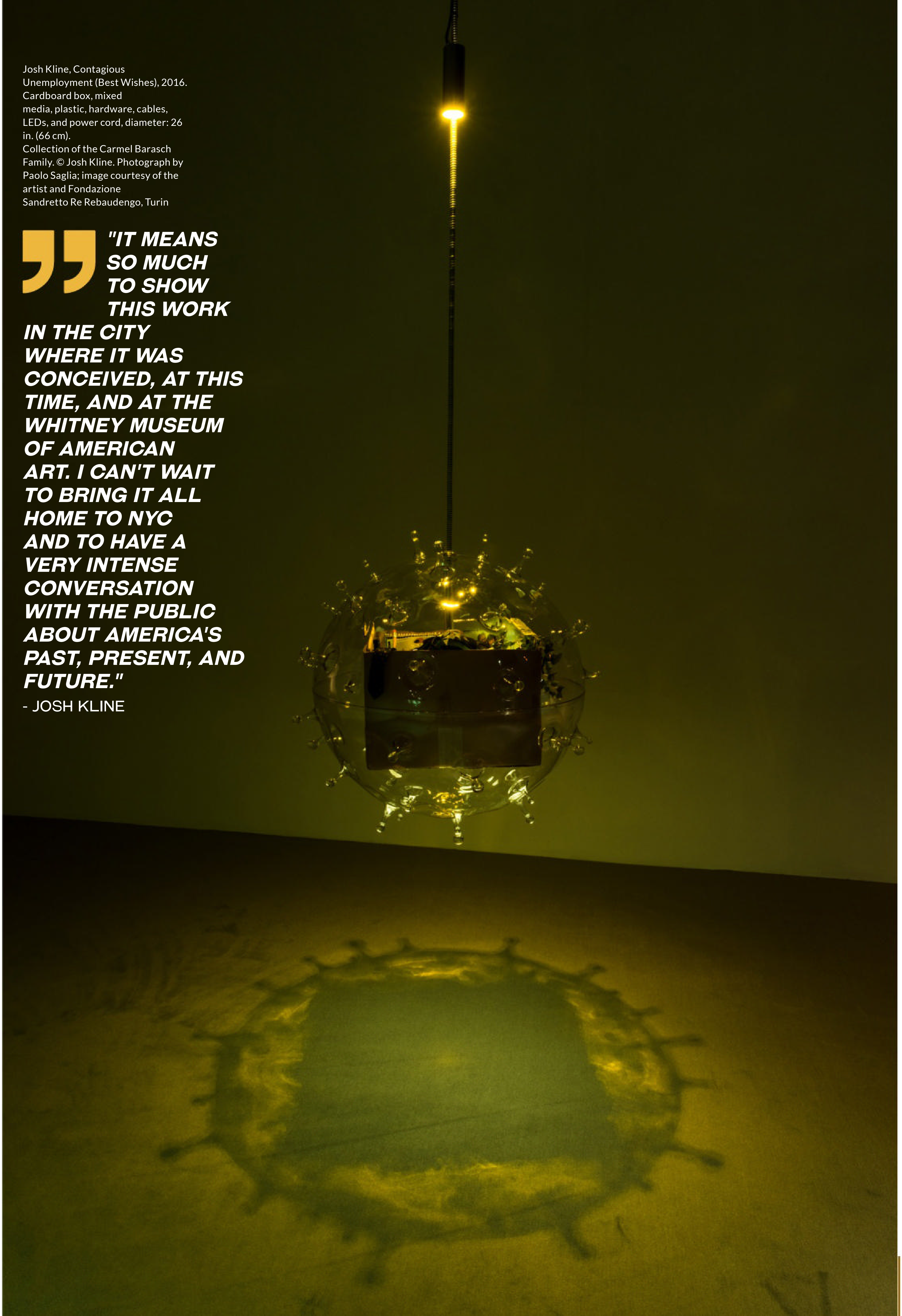
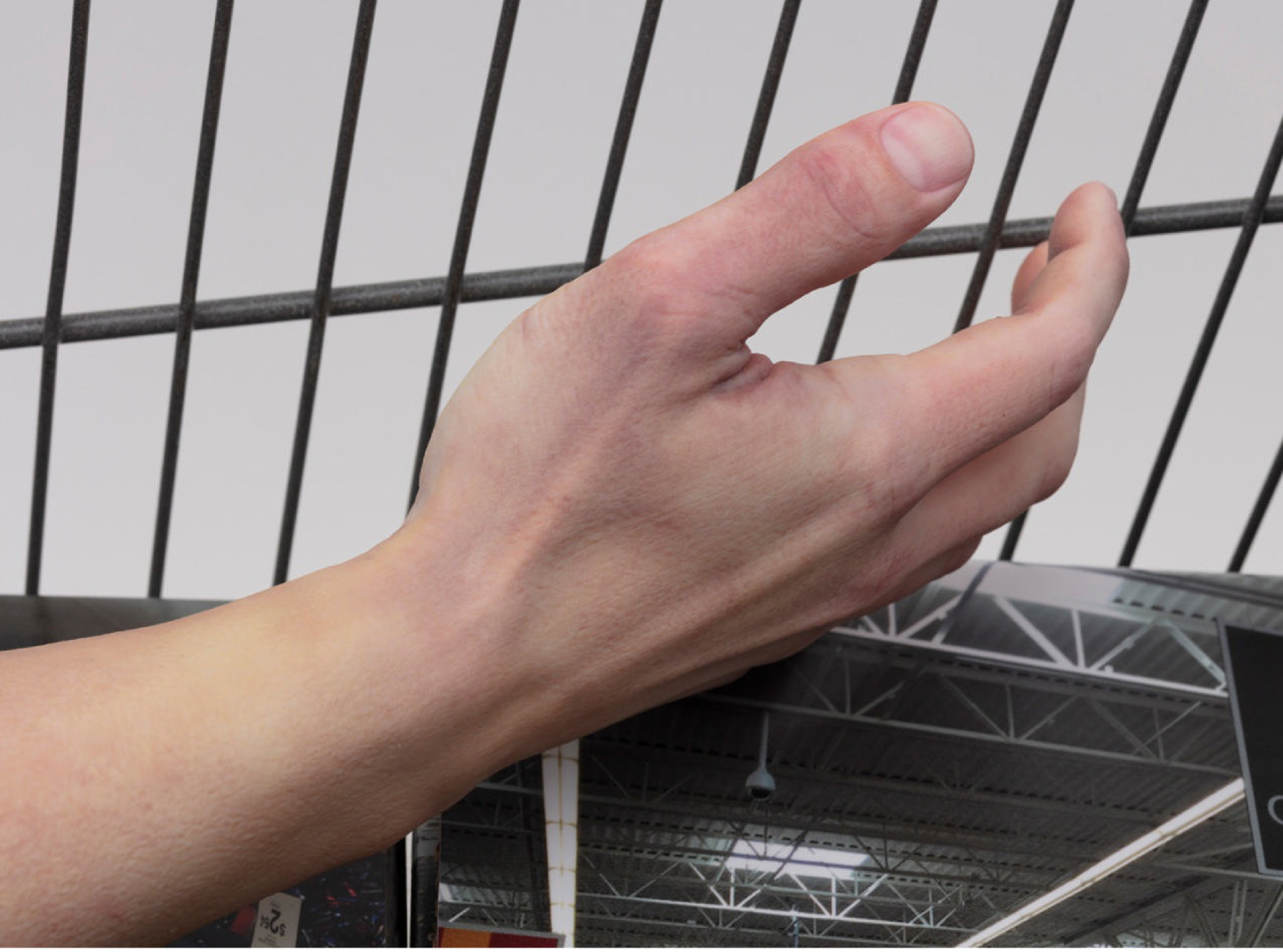


Josh Kline, Contagious Unemployment (Best Wishes), 2016. Cardboard box, mixed media, plastic, hardware, cables, LEDs, and power cord, diameter: 26 in. (66 cm). Collection of the Carmel Barasch Family. © Josh Kline. Photograph by Paolo Saglia; image courtesy of the artist and Fondazione Sandretto Re Rebaudengo, Turin

> ***"IT MEANS SO MUCH TO SHOW THIS WORK IN THE CITY WHERE IT WAS CONCEIVED, AT THIS TIME, AND AT THE WHITNEY MUSEUM OF AMERICAN ART. I CAN'T WAIT TO BRING IT ALL HOME TO NYC AND TO HAVE A VERY INTENSE CONVERSATION WITH THE PUBLIC ABOUT AMERICA'S PAST, PRESENT, AND FUTURE."***
>
> - JOSH KLINE



Top & Right Page: Josh Kline, In Stock (Walmart Worker's Arms), 2018 (detail). 3D-printed sculpture in acrylic-based photopolymer resin, Walmart shopping cart, and cardboard boxes customized with inkjet prints on self-adhesive vinyl, 39 × 26 × 44 in. (99.1 × 66 × 111.8 in). Courtesy 47 Canal, New York. © Josh Kline. Photograph by Joerg Lohse.

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ABOUT THE ARTIST

Making and exhibiting art since the late 2000s, Josh Kline (b. 1979, Philadelphia; lives and works in New York) has developed a highly influential body of work through his examination of recent technological innovations and their societal repercussions. He has made use of technologies, including 3D scanning and 3D printing, early deepfake software, CGI animation, and digital image manipulation, to address how these advancements and related technologies have impacted or disrupted our lives. Kline produces uncanny works that are uncomfortably close to what they reference: 3D prints evoke the texture of dimpled skin, videos feature impersonations of world leaders and celebrities, and high-production sets resemble mainstream film shoots.

Primarily working through the lens of class, with a nuanced take on race that reflects his mixed-race heritage, Kline's art demonstrates how technology has widened and reinforced inequity in America while also conveying its potential to make a fairer world. Kline has been included in recent major exhibitions spotlighting artists working with technology, such as Art in the Age of the Internet: 1989 to Today at the Institute of Contemporary Art Boston, The Body Electric at the Walker Art Center, and New Order: Art and Technology in the Twenty-First Century at The Museum of Modern Art. His survey, Antibodies, was presented at Oslo's Astrup Fearnley Museum in 2020.

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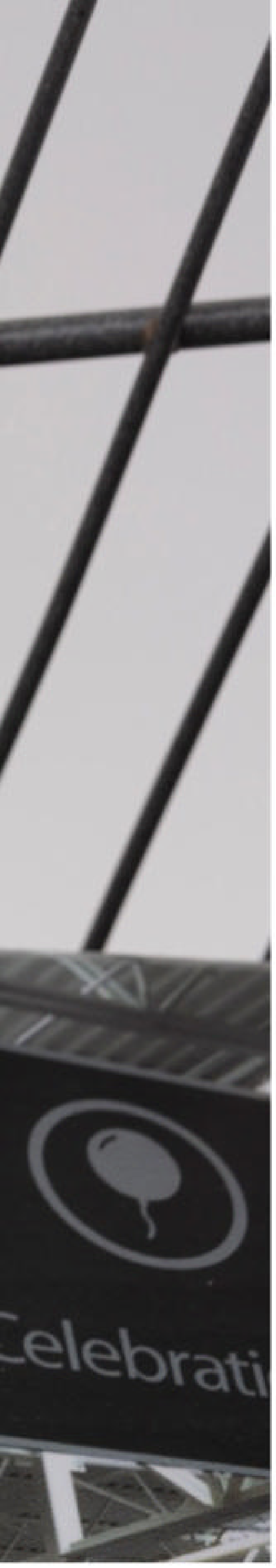

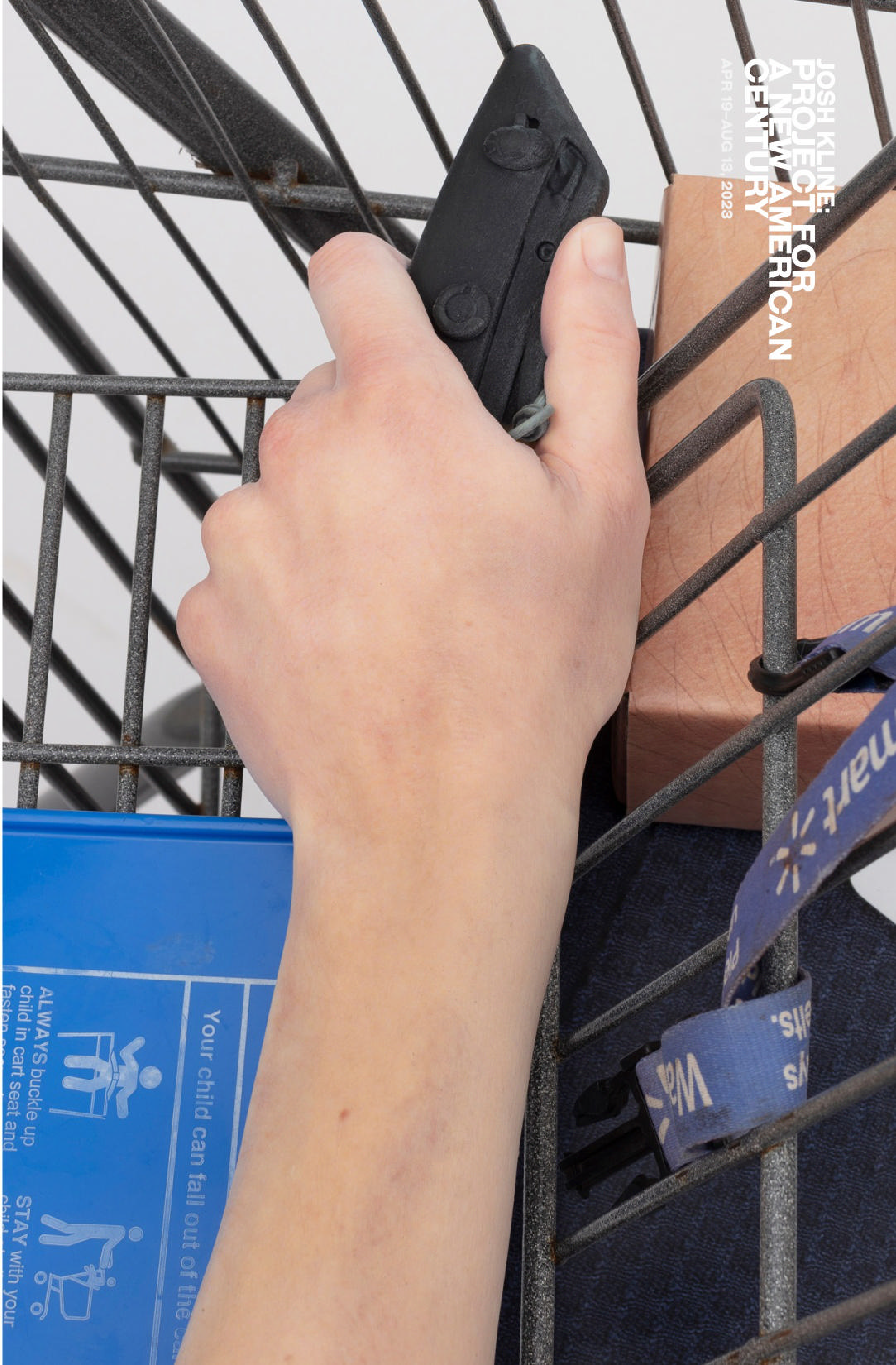
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ALWAYS buckle up
child in cart seat and
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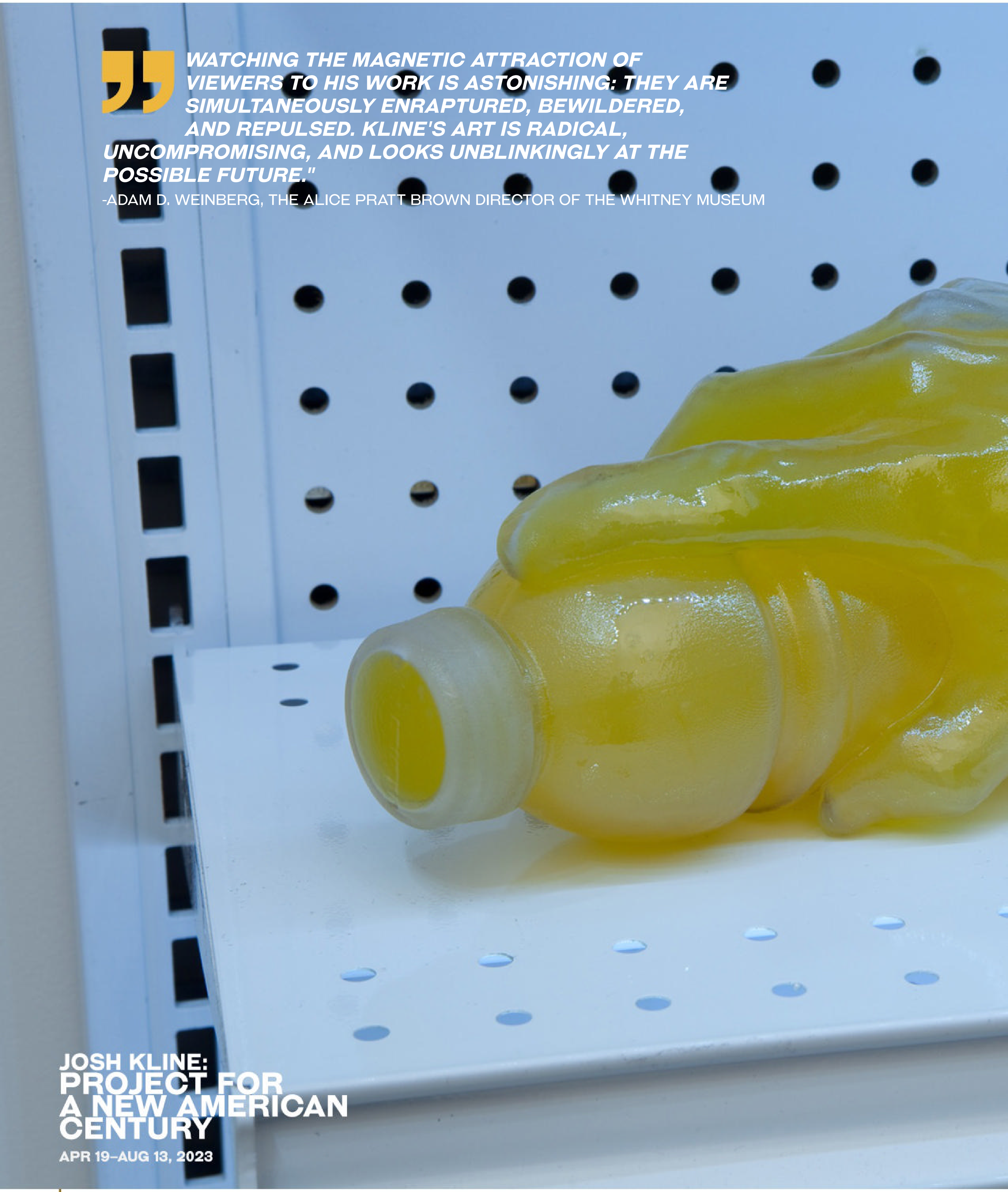
Walmart

> ***"WATCHING THE MAGNETIC ATTRACTION OF VIEWERS TO HIS WORK IS ASTONISHING: THEY ARE SIMULTANEOUSLY ENRAPTURED, BEWILDERED, AND REPULSED. KLINE'S ART IS RADICAL, UNCOMPROMISING, AND LOOKS UNBLINKINGLY AT THE POSSIBLE FUTURE."***
>
> -ADAM D. WEINBERG, THE ALICE PRATT BROWN DIRECTOR OF THE WHITNEY MUSEUM



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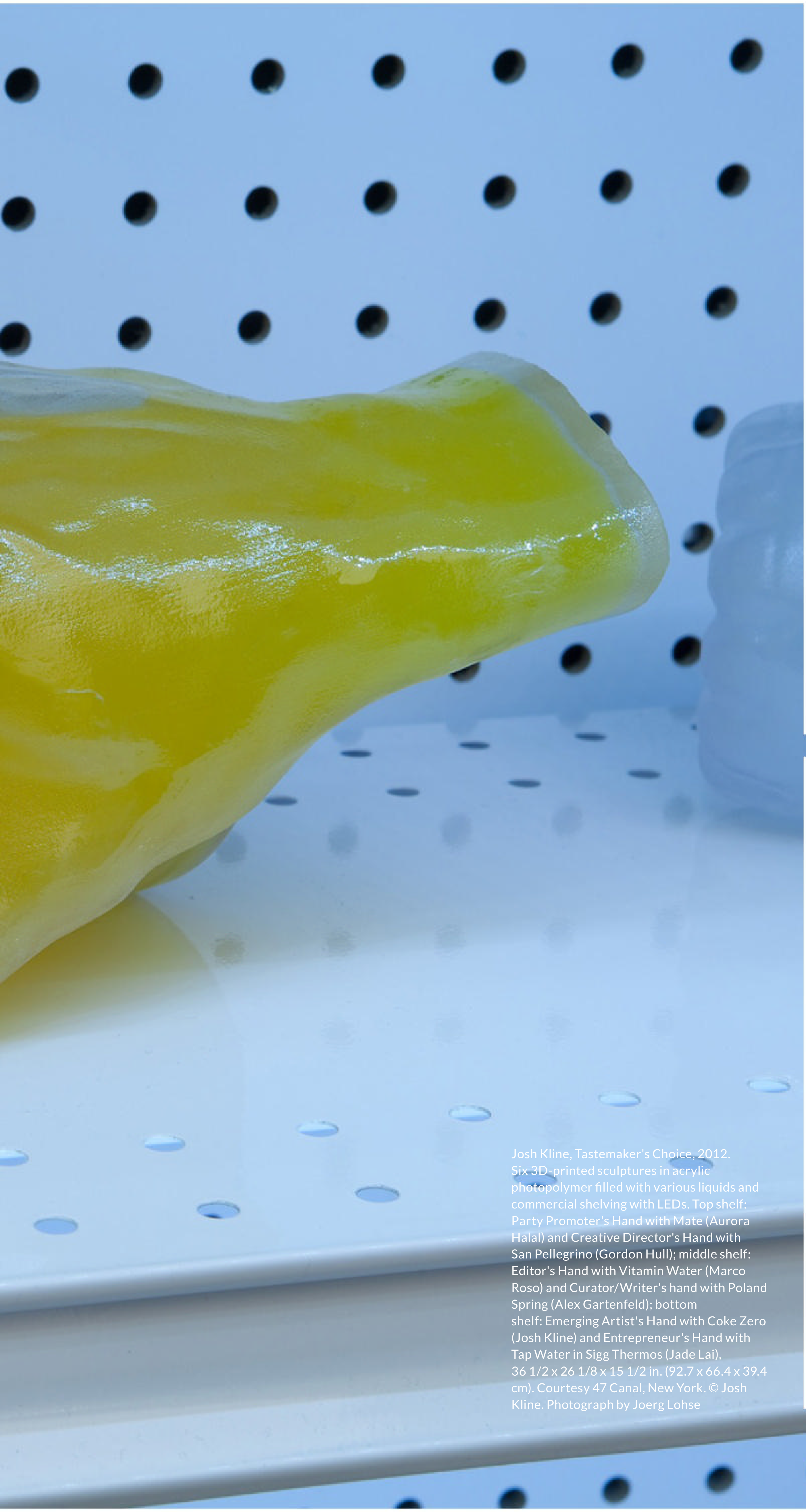

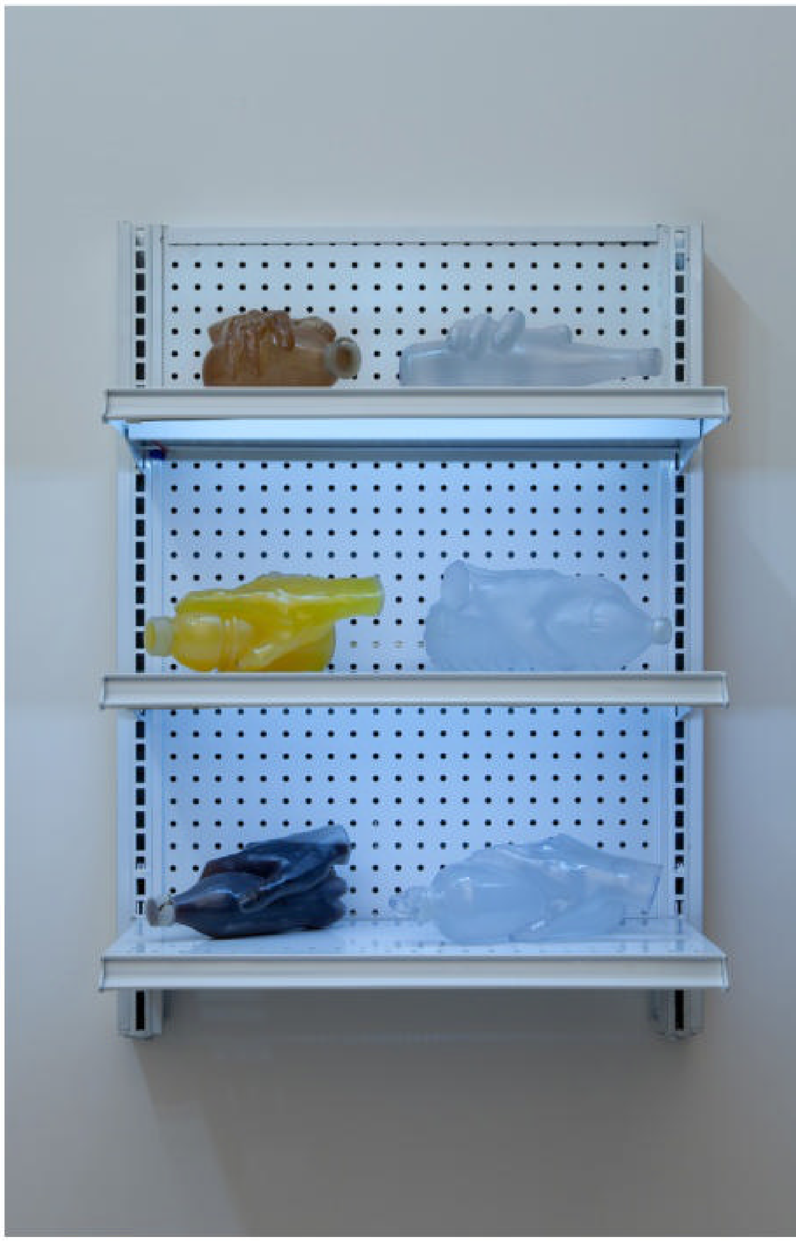

Josh Kline, Tastemaker's Choice, 2012. Six 3D-printed sculptures in acrylic photopolymer filled with various liquids and commercial shelving with LEDs. Top shelf: Party Promoter's Hand with Mate (Aurora Halal) and Creative Director's Hand with San Pellegrino (Gordon Hull); middle shelf: Editor's Hand with Vitamin Water (Marco Roso) and Curator/Writer's hand with Poland Spring (Alex Gartenfeld); bottom shelf: Emerging Artist's Hand with Coke Zero (Josh Kline) and Entrepreneur's Hand with Tap Water in Sigg Thermos (Jade Lai), 36 1/2 x 26 1/8 x 15 1/2 in. (92.7 x 66.4 x 39.4 cm). Courtesy 47 Canal, New York. © Josh Kline. Photograph by Joerg Lohse

EXHIBITION SUPPORT

Generous support for Josh Kline: Project for a New American Century is provided by Judy Hart Angelo and the Whitney's National Committee.

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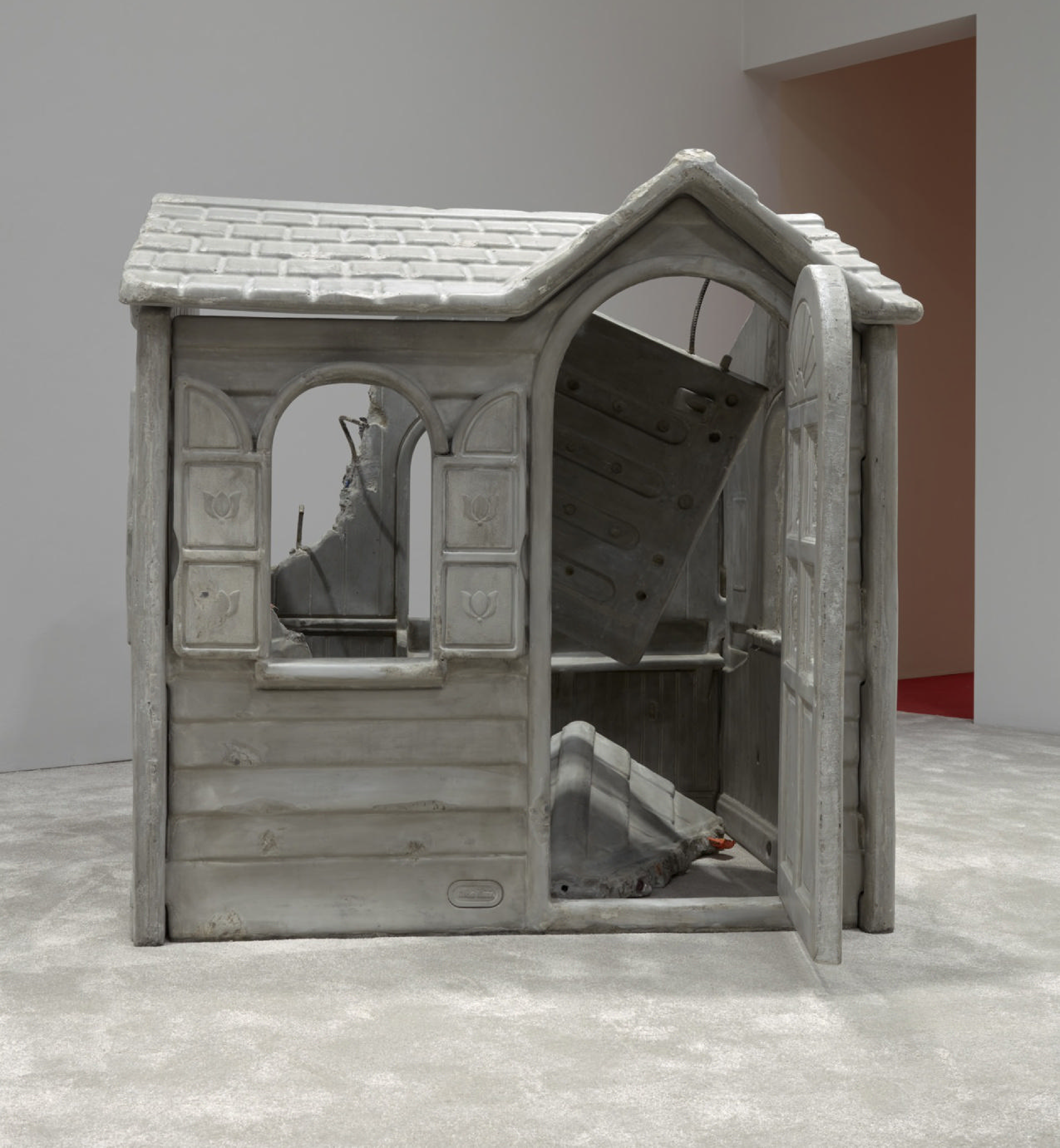
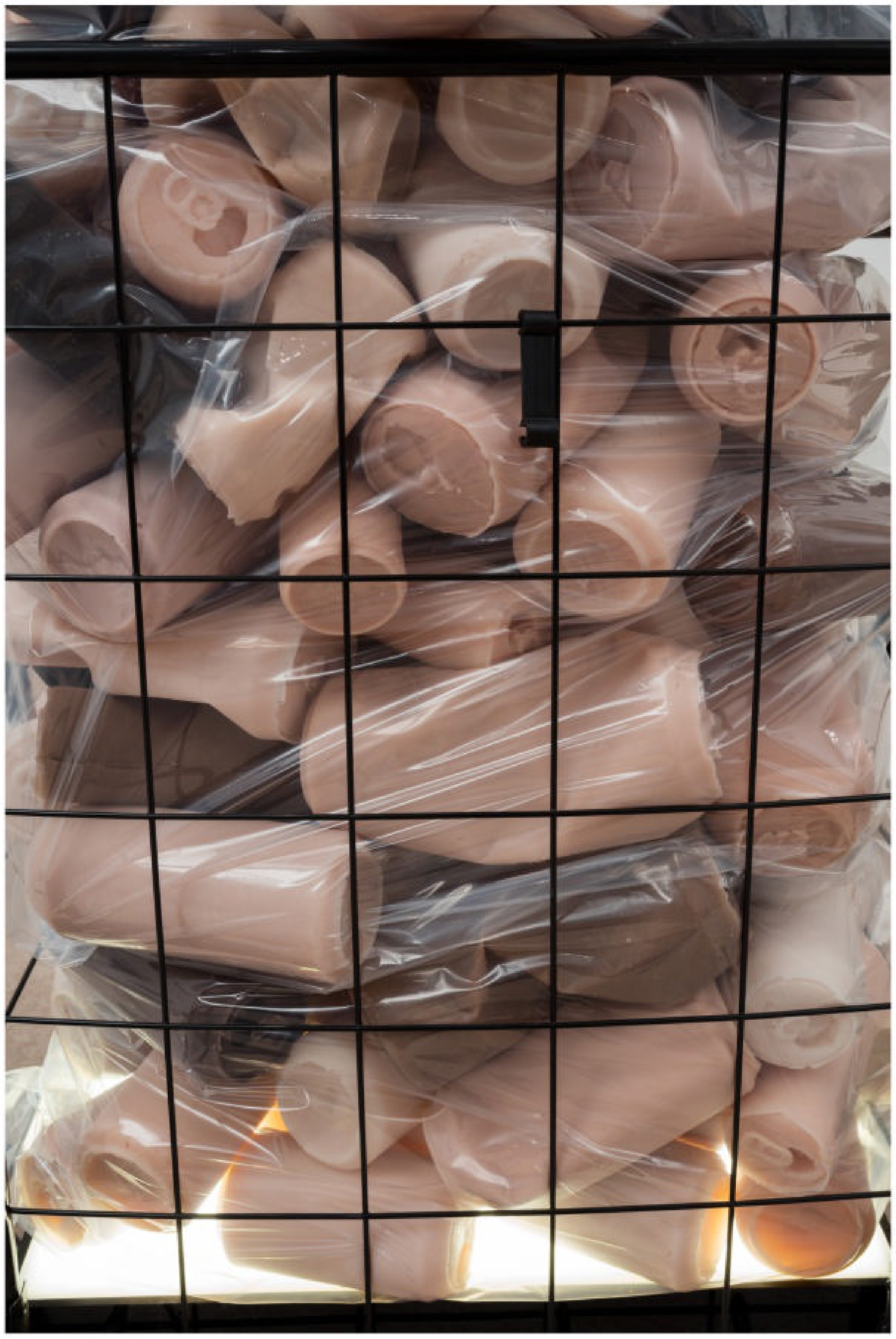
Significant support is provided by an anonymous donor.

Additional support is provided by The Cowles Charitable Trust, Jeffrey and Leslie Fischer Family Foundation, Cindy and Howard Rachofsky, Laura Rapp and Jay Smith, and the Stanley and Joyce Black Family Foundation.

> IT MEANS SO MUCH TO SHOW THIS WORK IN THE CITY WHERE IT WAS CONCEIVED, AT THIS TIME, AND AT THE WHITNEY MUSEUM OF AMERICAN ART. I CAN'T WAIT TO BRING IT ALL HOME TO NYC AND TO HAVE A VERY INTENSE CONVERSATION WITH THE PUBLIC ABOUT AMERICA'S PAST, PRESENT, AND FUTURE." - JOSH KLINE





Left Page: Josh Kline, Politics is like the weather, 2017. Casts in polymerized gypsum mixed with sand and gravel, urethane foam, rebar, acrylic, and assorted candy,
51 5/8 x 51 1/8 x 55 7/8 in. (131 x 130 x 142 cm). Rubell Museum, Miami. © Josh Kline. Photograph by Robert Glowacki; image courtesy the artist and Modern Art, London.

Top: Josh Kline, The Sound of Severance, 2016. Cast silicone, wheeled upright shopping cart, polyethylene bags, plastic zip tie, rubber, plexiglass, LEDs, and power cord,
40 1/2 x 24 x 23 in. (102.9 x 61 x 58.4 cm). Collection of Scott Hoffman. © Josh Kline. Photograph by Joerg Lohse; image courtesy the artist and 47 Canal, New York.

JOSH KLINE:
PROJECT FOR A NEW AMERICAN CENTURY
APR 19–AUG 13, 2023

ABOUT THE WHITNEY

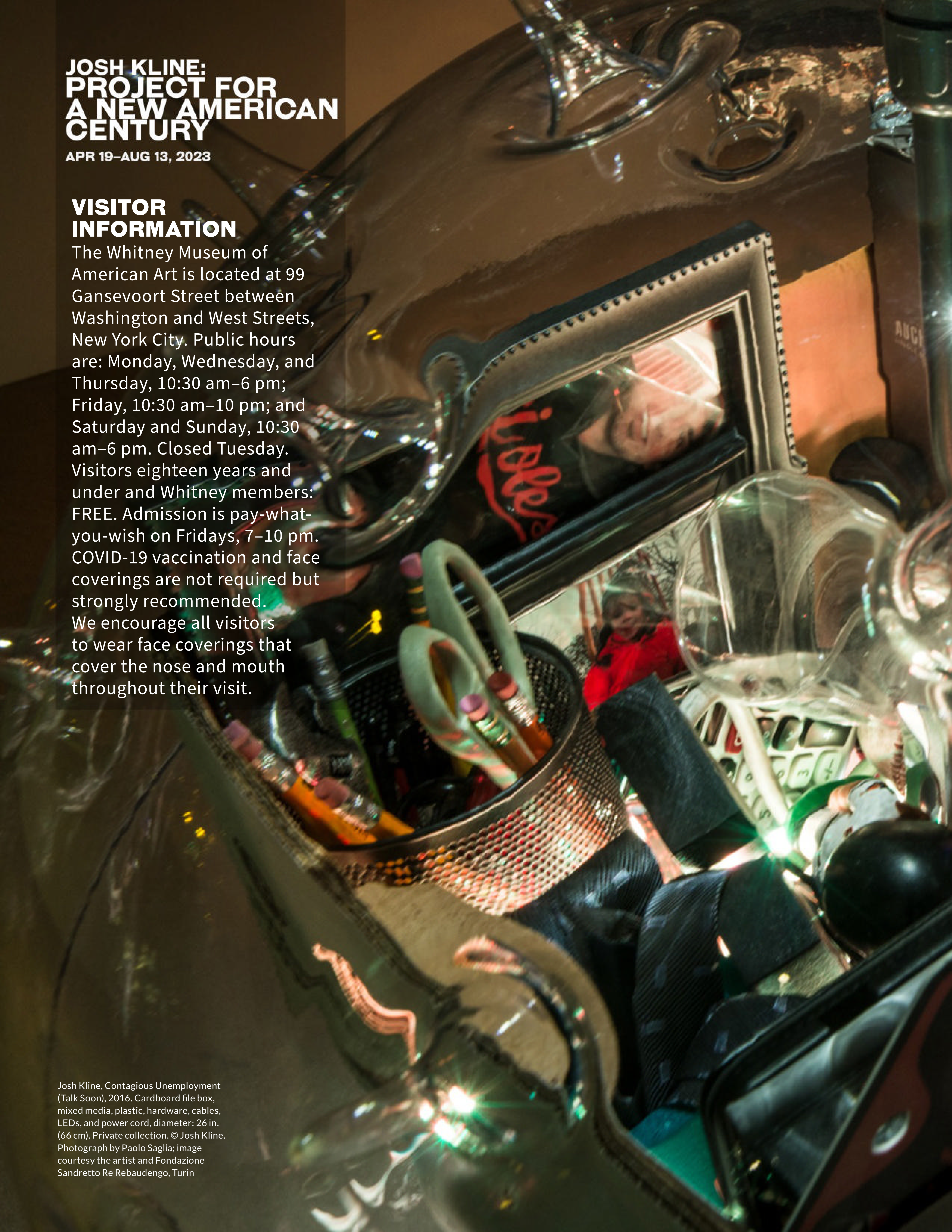
The Whitney Museum of American Art, founded in 1930 by the artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), houses the foremost collection of American art from the twentieth and twenty-first centuries. Mrs. Whitney, an early and ardent supporter of modern American art, nurtured groundbreaking artists when audiences were still largely preoccupied with the Old Masters. From her vision arose the Whitney Museum of American Art, which has been championing the most innovative art of the United States for ninety years. The core of the Whitney's mission is to collect, preserve, interpret, and exhibit American art of our time and serve a wide variety of audiences in celebration of the complexity and diversity of art and culture in the United States. Through this mission and a steadfast commitment to artists, the Whitney has long been a powerful force in support of modern and contemporary art and continues to help define what is innovative and influential in American art today.

Whitney Museum Land Acknowledgement

The Whitney is located in Lenapehoking, the ancestral homeland of the Lenape. The name Manhattan comes from their word Mannahatta, meaning "island of many hills." The Museum's current site is close to land that was a Lenape fishing and planting site called Sapponckanikan ("tobacco field"). The Whitney acknowledges the displacement of this region's original inhabitants and the Lenape diaspora that exists today.

As a museum of American art in a city with vital and diverse communities of Indigenous people, the Whitney recognizes the historical exclusion of Indigenous artists from its collection and program.

The Museum is committed to addressing these erasures and honoring the perspectives of Indigenous artists and communities as we work for a more equitable future. To read more about the Museum's Land Acknowledgement, visit the Museum's website.



JOSH KLINE: PROJECT FOR A NEW AMERICAN CENTURY

APR 19–AUG 13, 2023

VISITOR INFORMATION

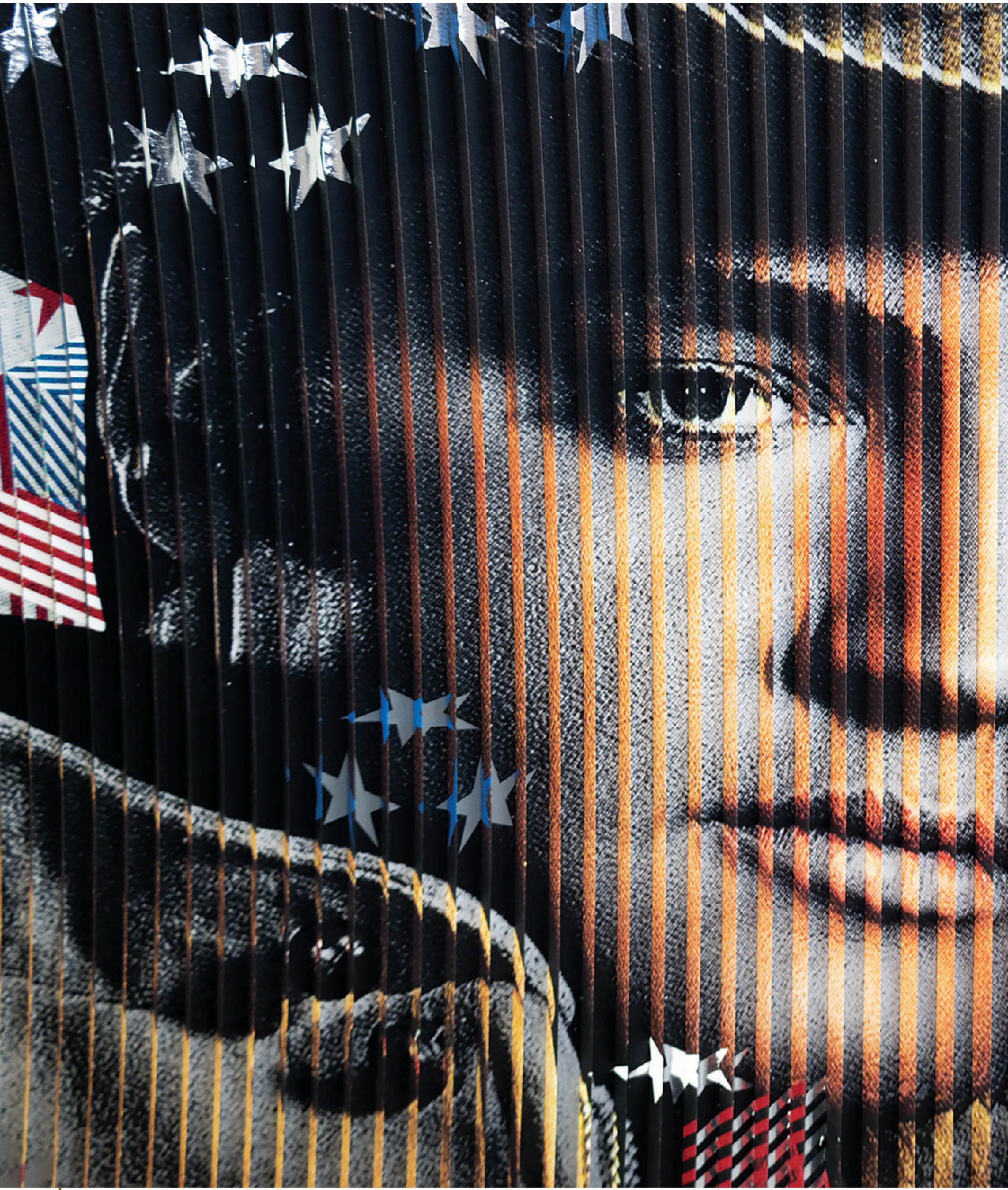
The Whitney Museum of American Art is located at 99 Gansevoort Street between Washington and West Streets, New York City. Public hours are: Monday, Wednesday, and Thursday, 10:30 am–6 pm; Friday, 10:30 am–10 pm; and Saturday and Sunday, 10:30 am–6 pm. Closed Tuesday. Visitors eighteen years and under and Whitney members: FREE. Admission is pay-what-you-wish on Fridays, 7–10 pm. COVID-19 vaccination and face coverings are not required but strongly recommended. We encourage all visitors to wear face coverings that cover the nose and mouth throughout their visit.

Josh Kline, Contagious Unemployment (Talk Soon), 2016. Cardboard file box, mixed media, plastic, hardware, cables, LEDs, and power cord, diameter: 26 in. (66 cm). Private collection. © Josh Kline. Photograph by Paolo Saglia; image courtesy the artist and Fondazione Sandretto Re Rebaudengo, Turin

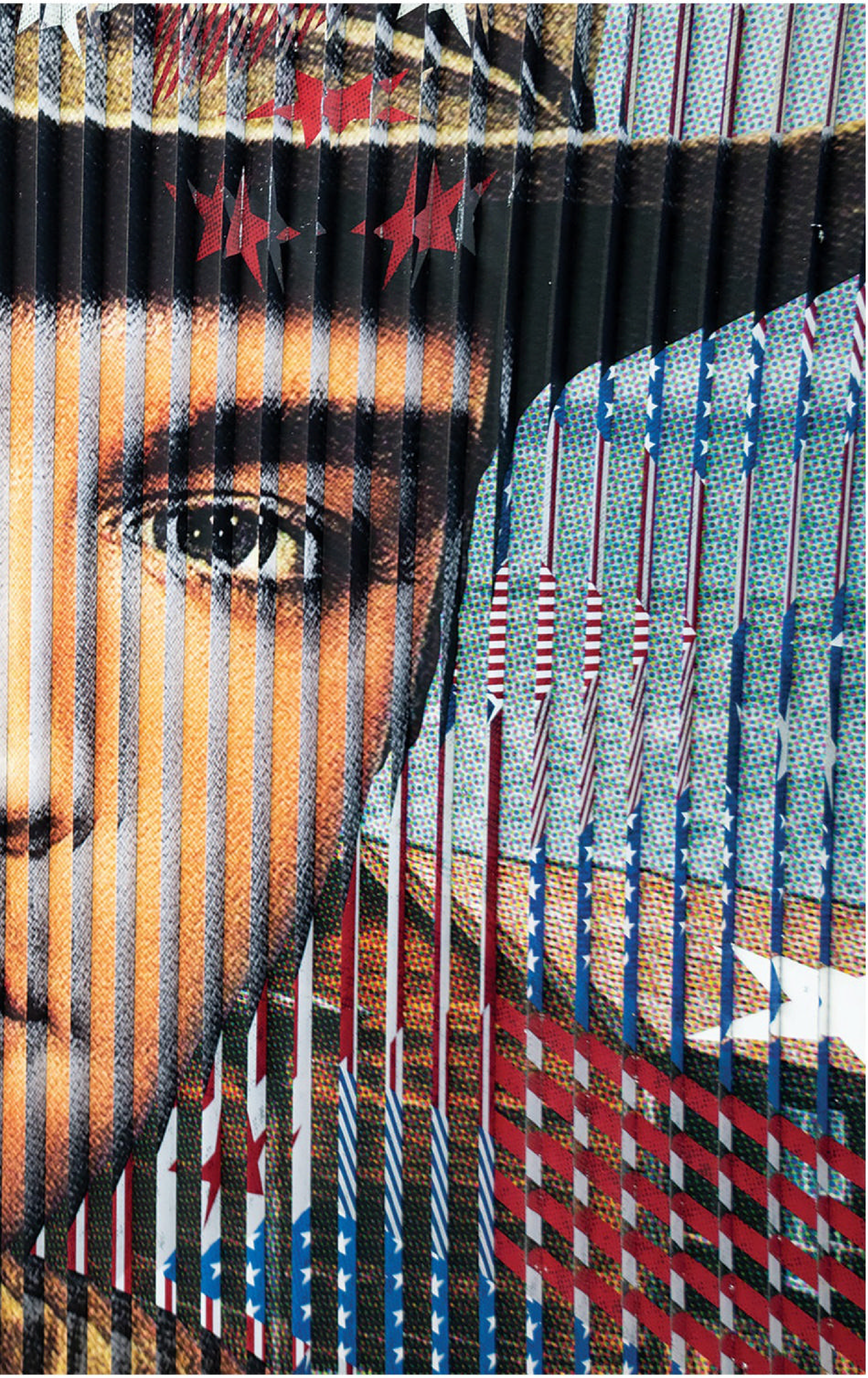
WHITNEY

WEBSITE: **WHITNEY.ORG**

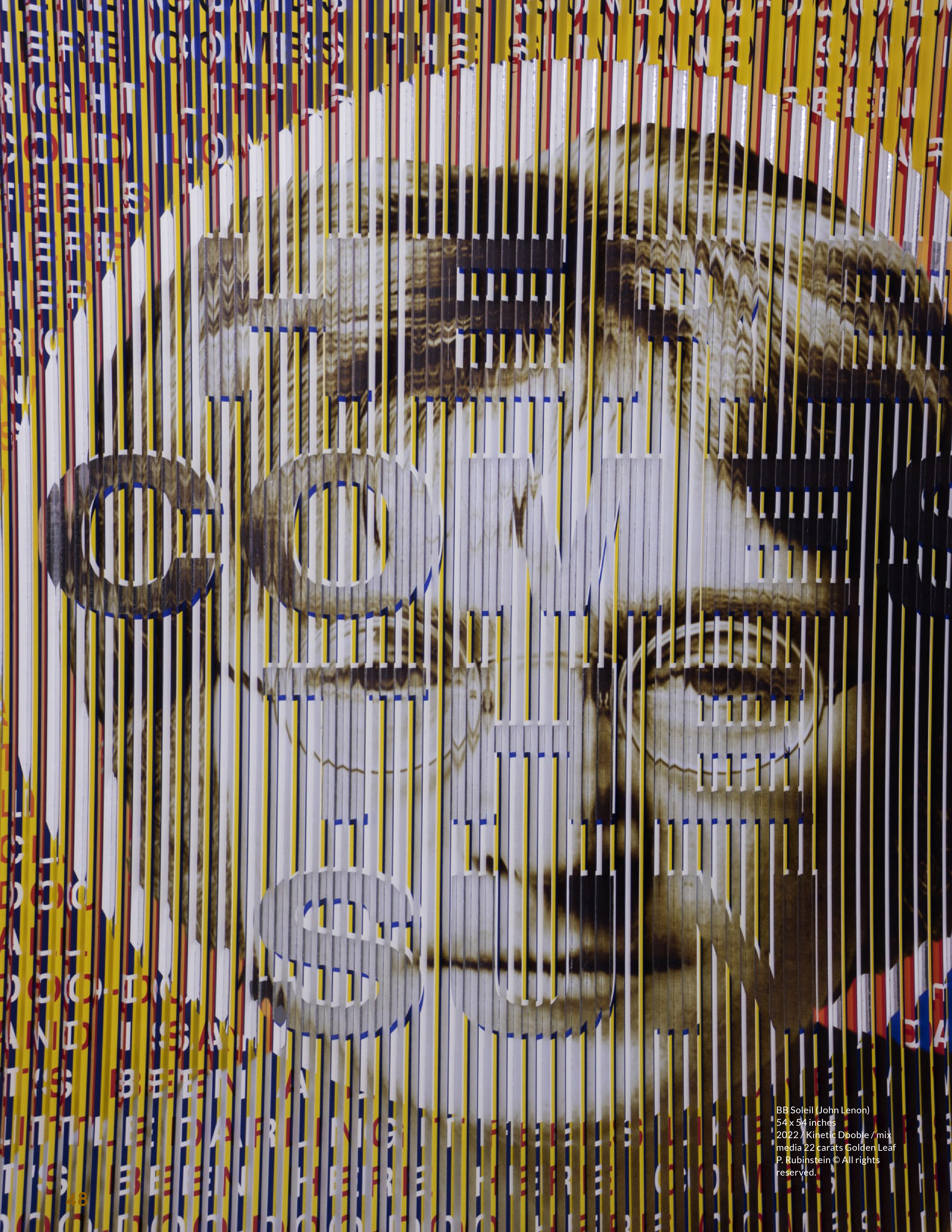
INSTAGRAM: **@WHITNEYMUSEUM**



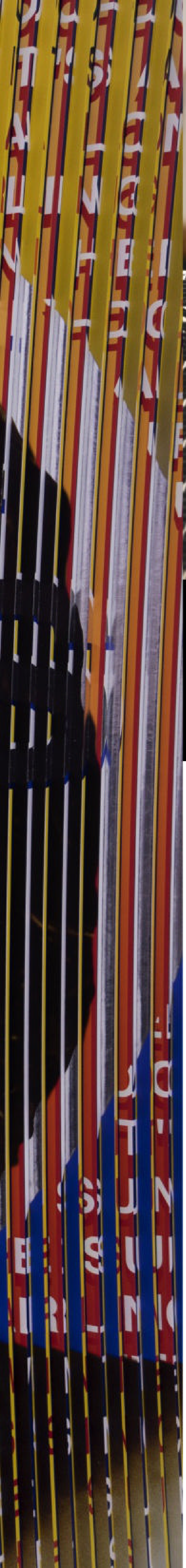
CARLTON FINE ARTS
Presents
P. RUBINSTEIN



Farmer Elvis (Detail)
54 x 54 inches (framed)
2022 / Kinetic Dooble / mix media 22 carats Golden Leaf
P. Rubinstein © All rights reserved.


HERE COMES THE SUN AND I SAY
COMES
SUN

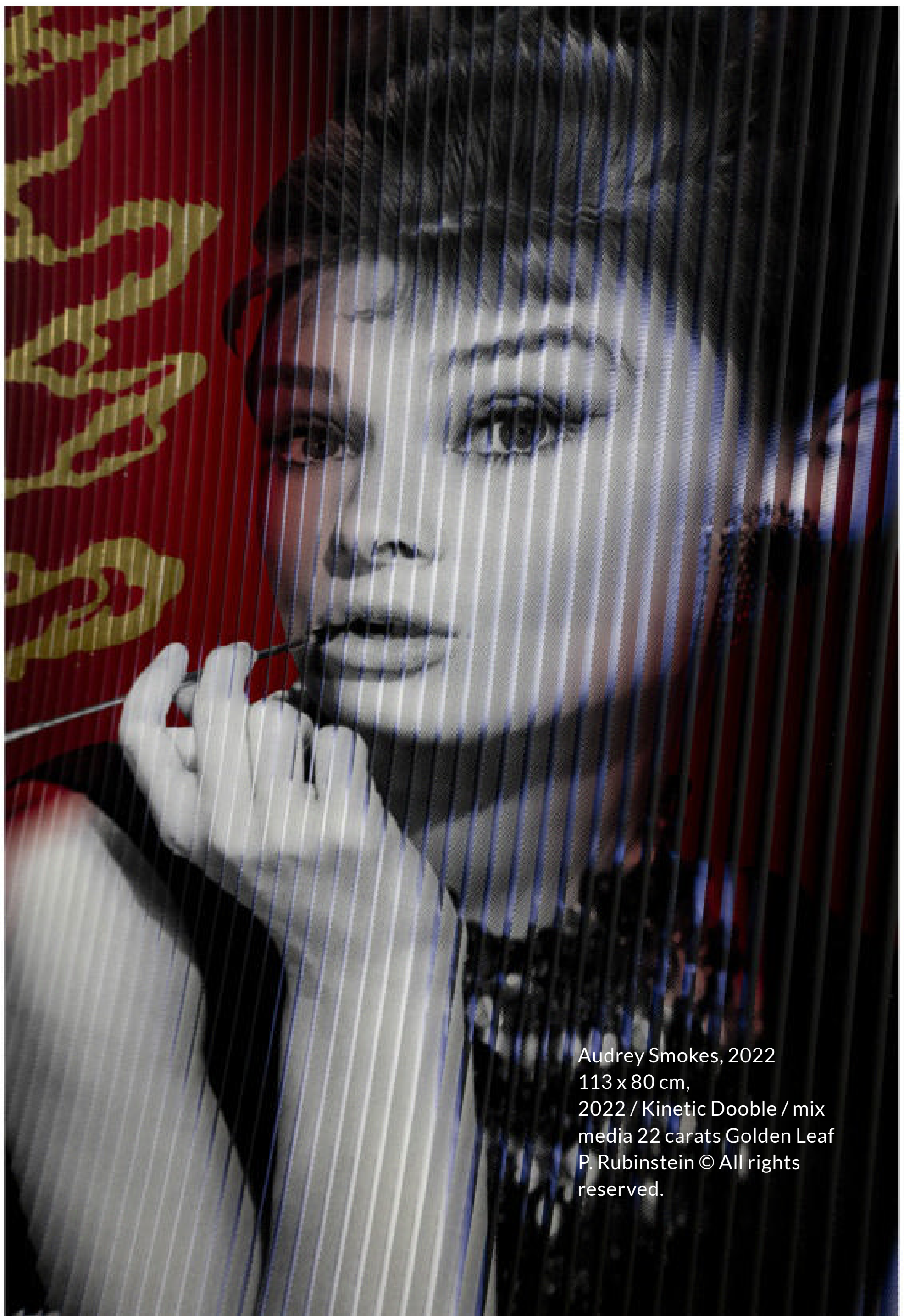
BB Soleil (John Lenon)
54 x 54 inches
2022 / Kinetic Dooble / mix media 22 carats Golden Leaf
P. Rubinstein © All rights reserved.



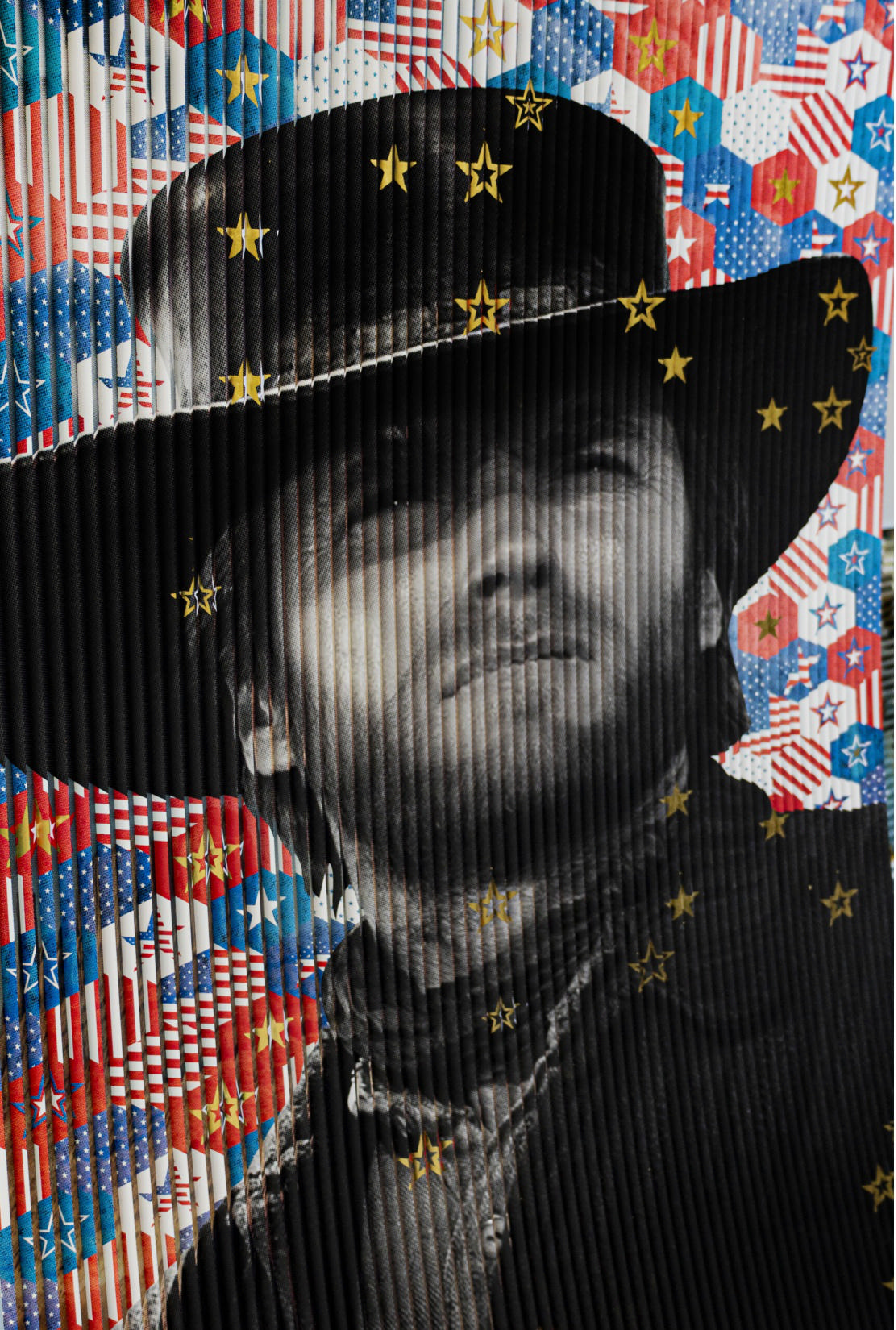
CARLTON FINE ARTS
Presents P. RUBINSTEIN

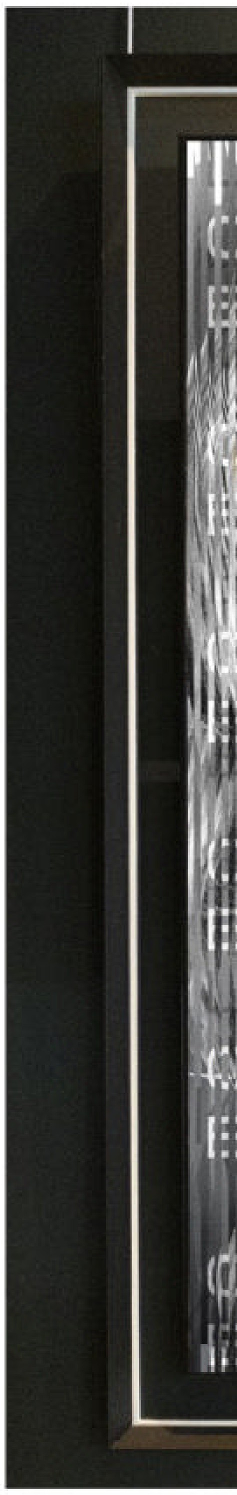
Carlton Fine Arts Gallery presents P. Rubinstein, a solo exhibition featuring original works and sculptures from the celebrated contemporary artist spanning from 2007 to 2023.
The show will be on view from May 10th through June 12th at Carlton Fine Arts Ltd., located at 543 Madison Avenue, New York, NY 10022.

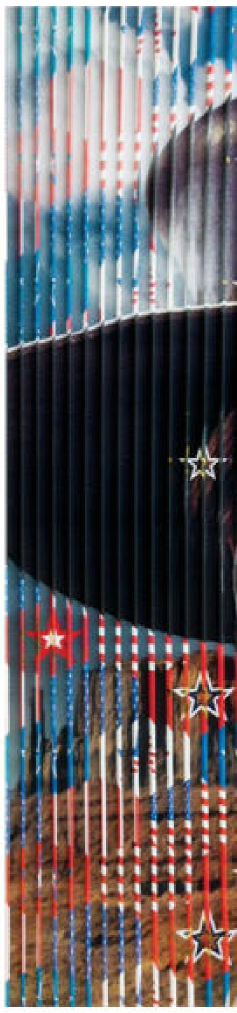
Gallery director Charles Saffati and his associate Claude Pardo will host an artist reception on May 10th from 5 – 9 pm to celebrate the new exhibition.
Rubinstein draws themes from both the present and past, finding inspiration from whatever catches his eye.
From celebrities like Clint Eastwood and John Lennon to the iconic Campbell soup can, Rubinstein presents his viewer with futuristic and avant-garde works at the intersection of optical, pop, surrealism, and street art.

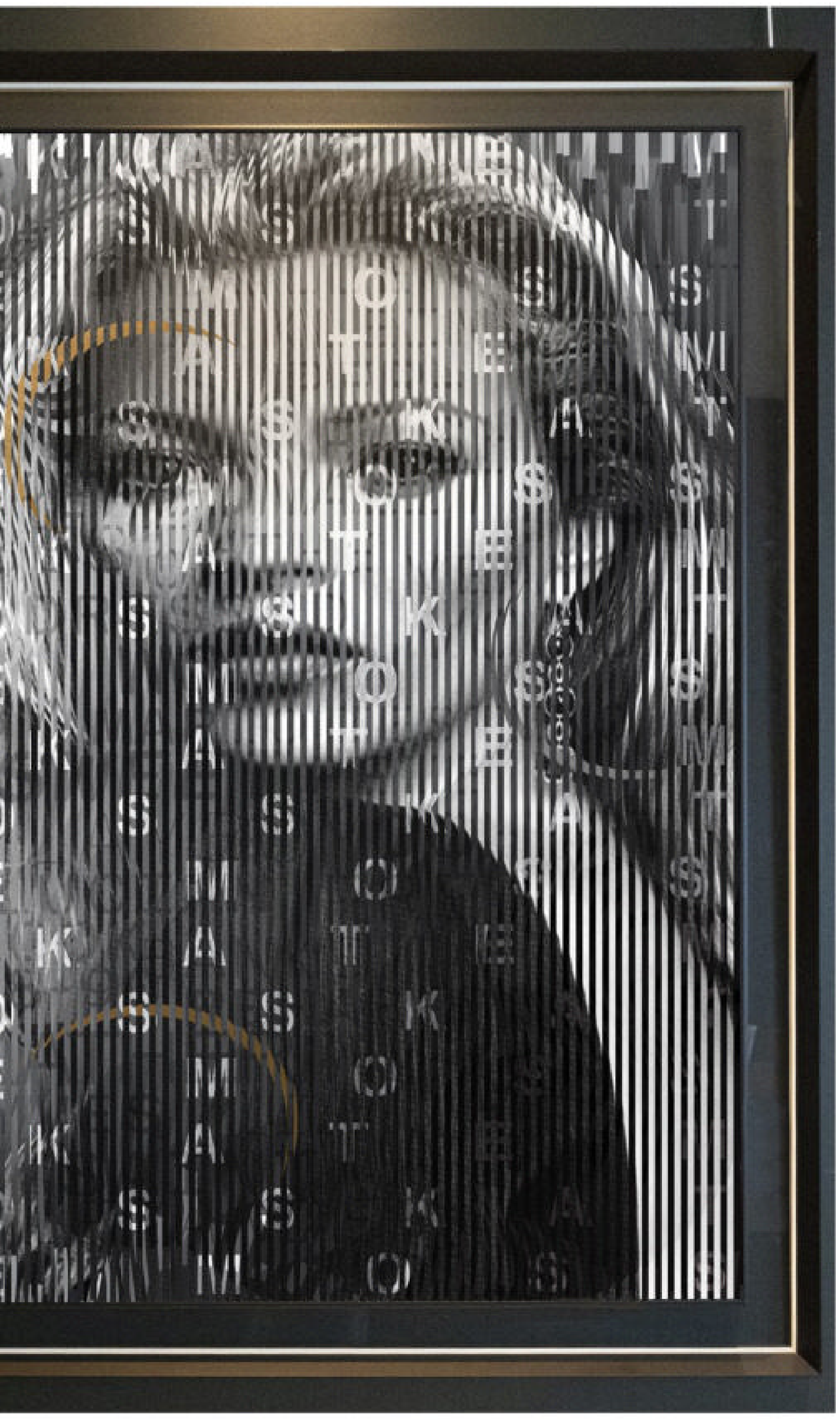


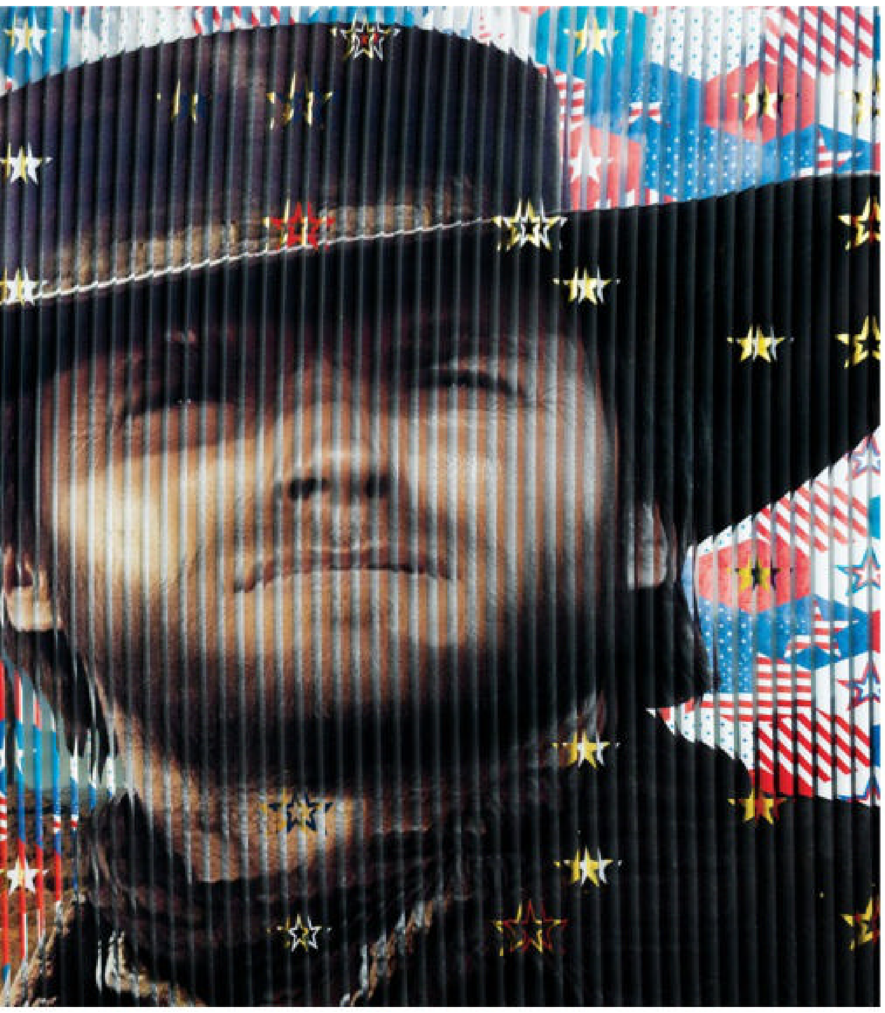
Audrey Smokes, 2022
113 x 80 cm,
2022 / Kinetic Dooble / mix media 22 carats Golden Leaf
P. Rubinstein © All rights reserved.

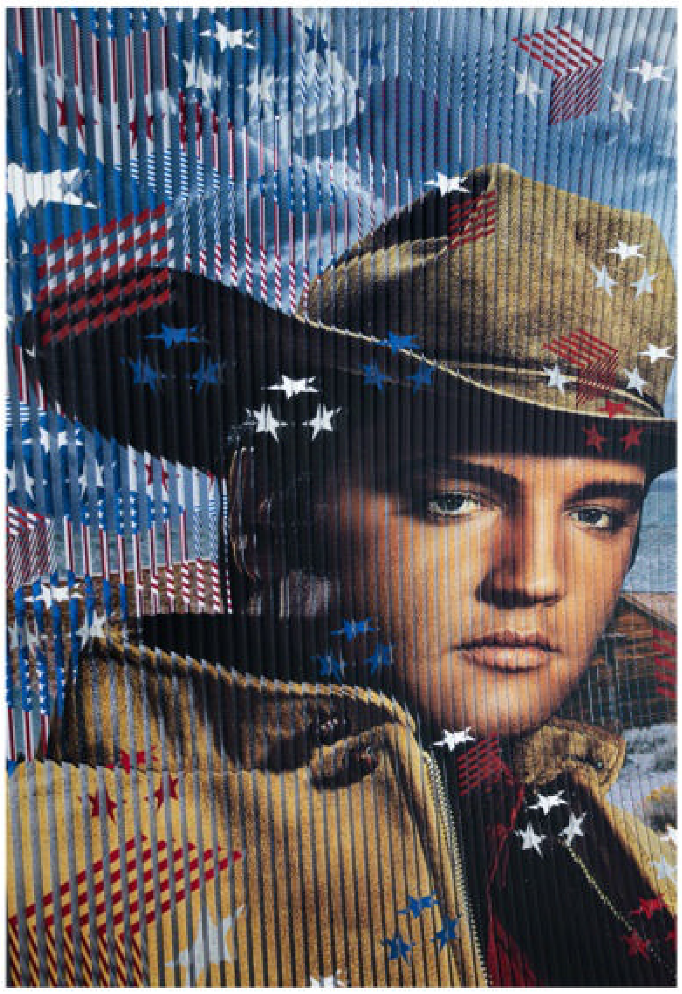












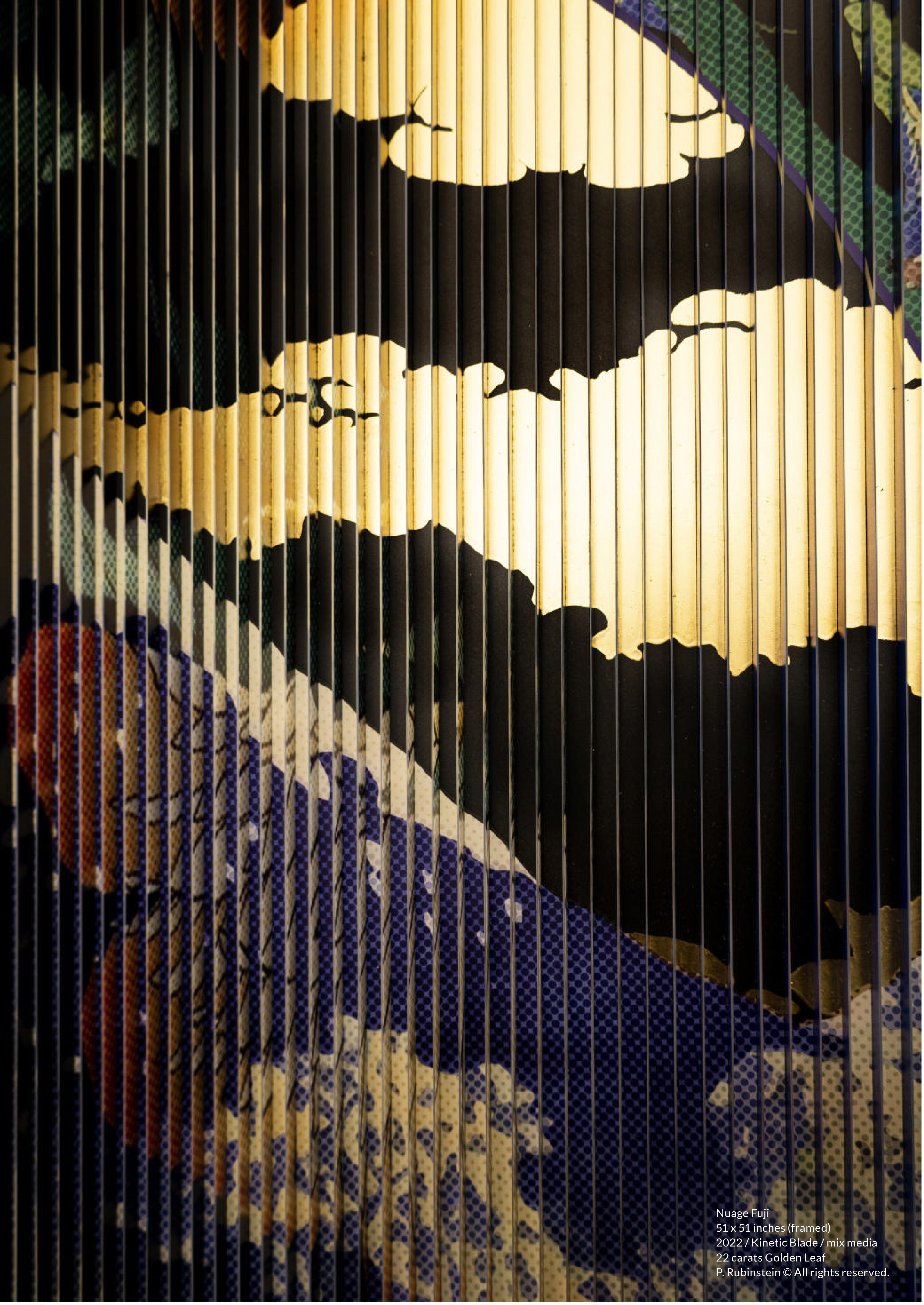
CARLTON FINE ARTS LTD.

The P. Rubinstein exhibition will be spread throughout three floors and will highlight over 50 pieces, including new optical artworks, giving the impression of movement with shifting imagery. Spotlighted pieces will include Multi Perfume from 2022; La Dimension du Luxe from 2022; Nuages Fuji from 2022; and BB Soleil from 2022.

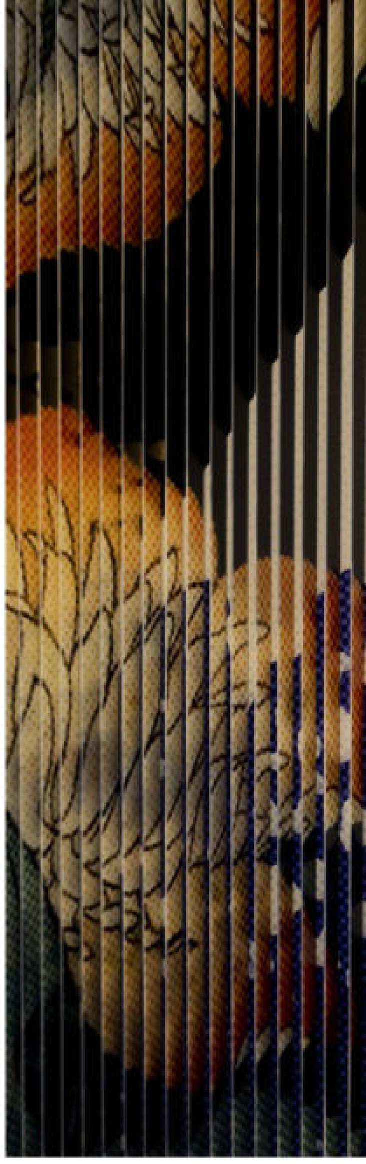
Left Page: Call me Clint
(Clint Eastwood) 61 x 46 inches
(framed). 2022 / Kinetic Dooble /
mix media 22 carats Golden Leaf
P. Rubinstein © All rights reserved.

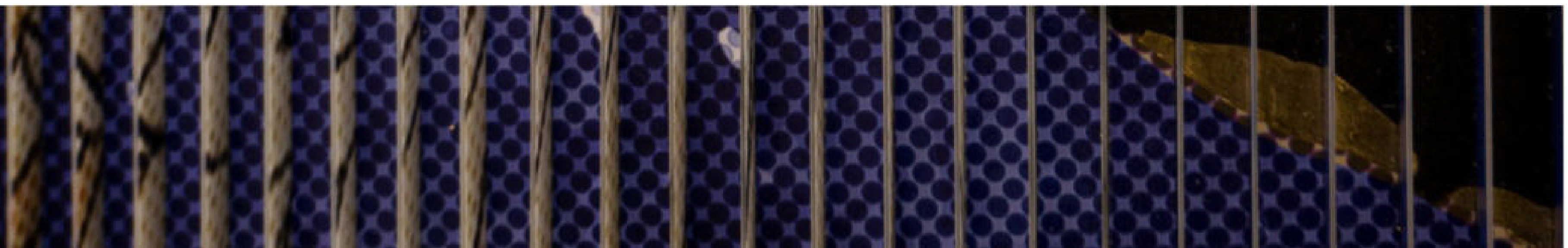
Top Left: Kate Walk (Kate Moss)
54 x 41 inches (framed)
2021 / Kinetic Doobte / mix media
22 carats Golden and Silvery Leaf
P. Rubinstein © All rights reserved.

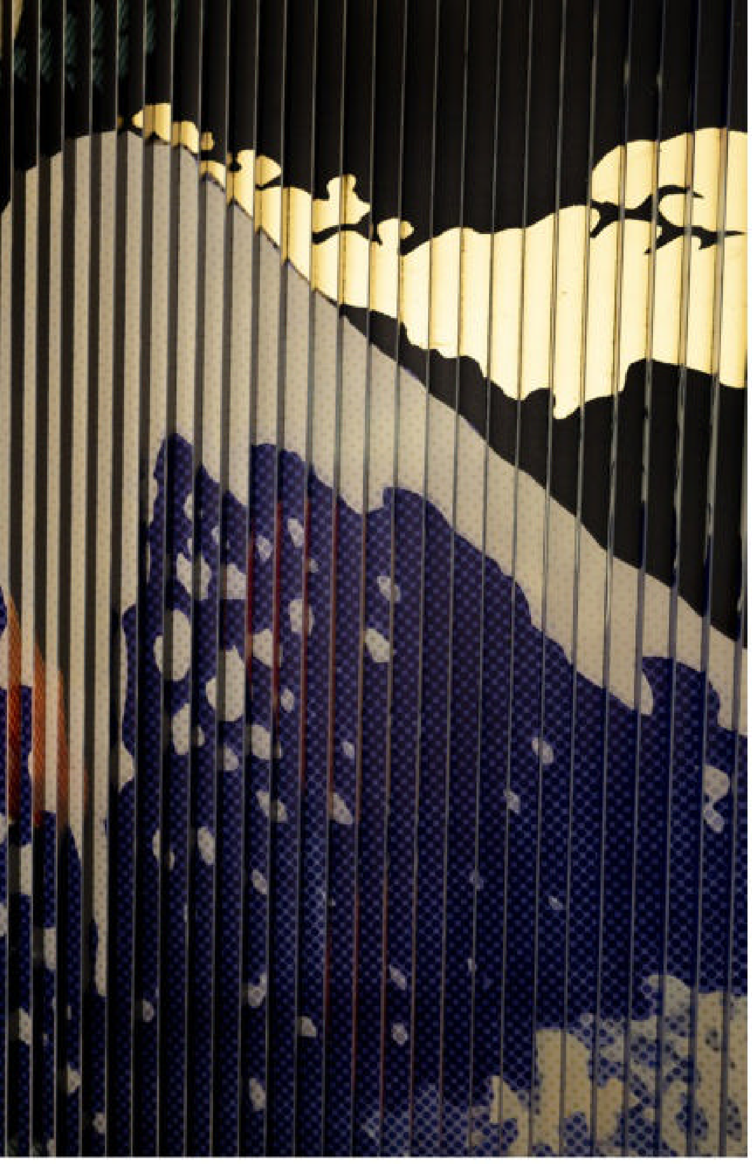
Left: Farmer Elvis
54 x 54 inches (framed)
2022 / Kinetic Doobte / mix media
22 carats Golden Leaf
P. Rubinstein © All rights reserved.

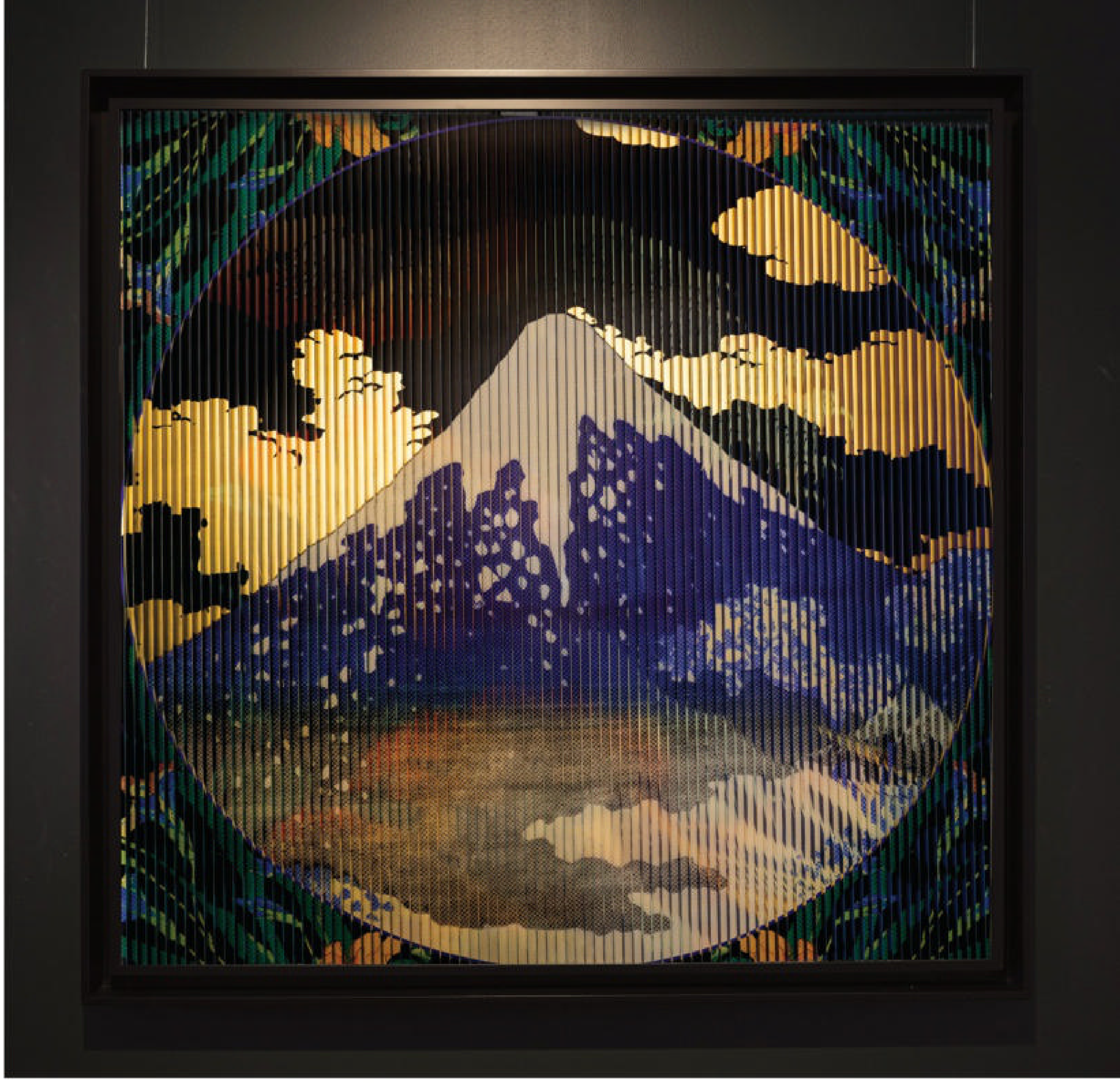


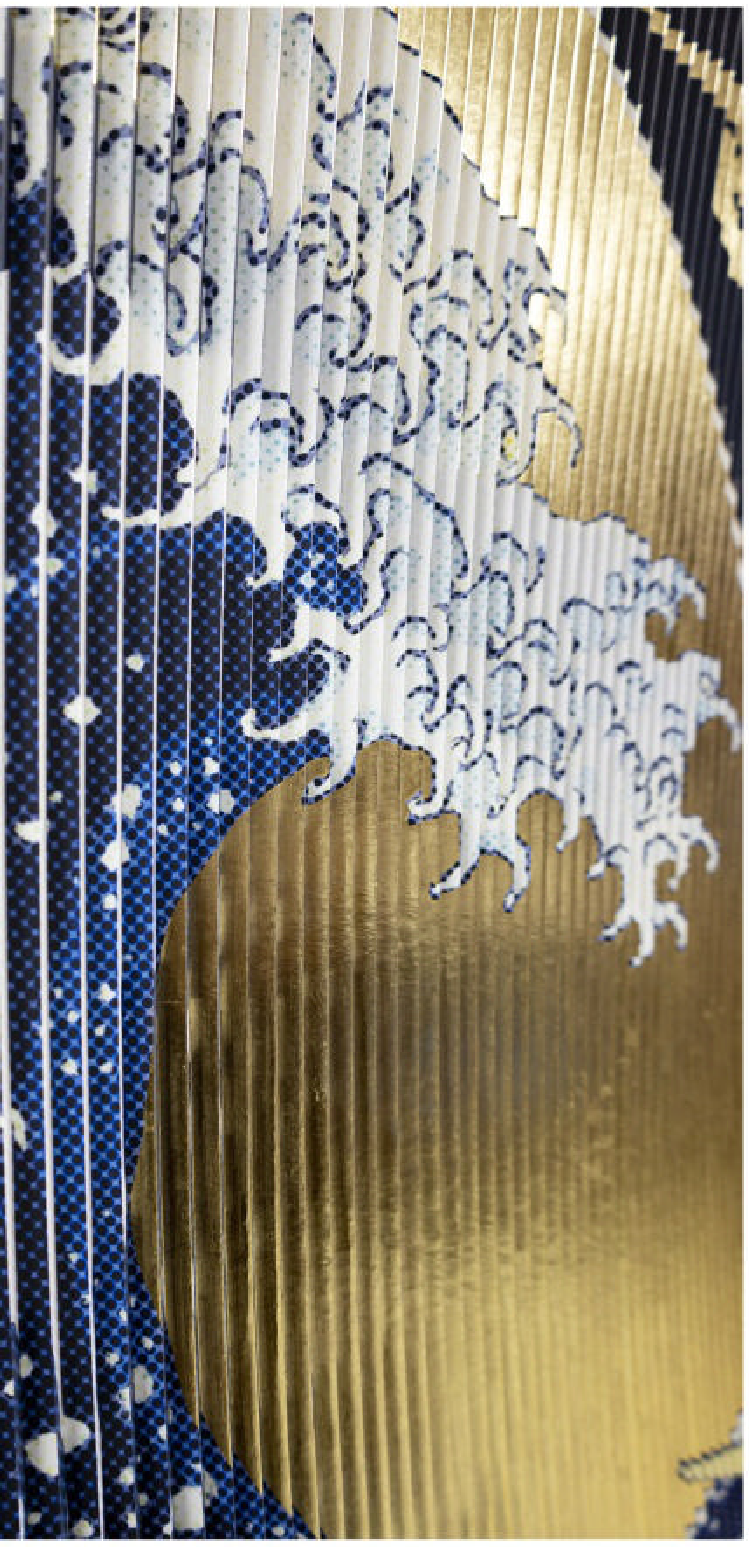
Nuage Fuji
51 x 51 inches (framed)
2022 / Kinetic Blade / mix media
22 carats Golden Leaf
P. Rubinstein © All rights reserved.





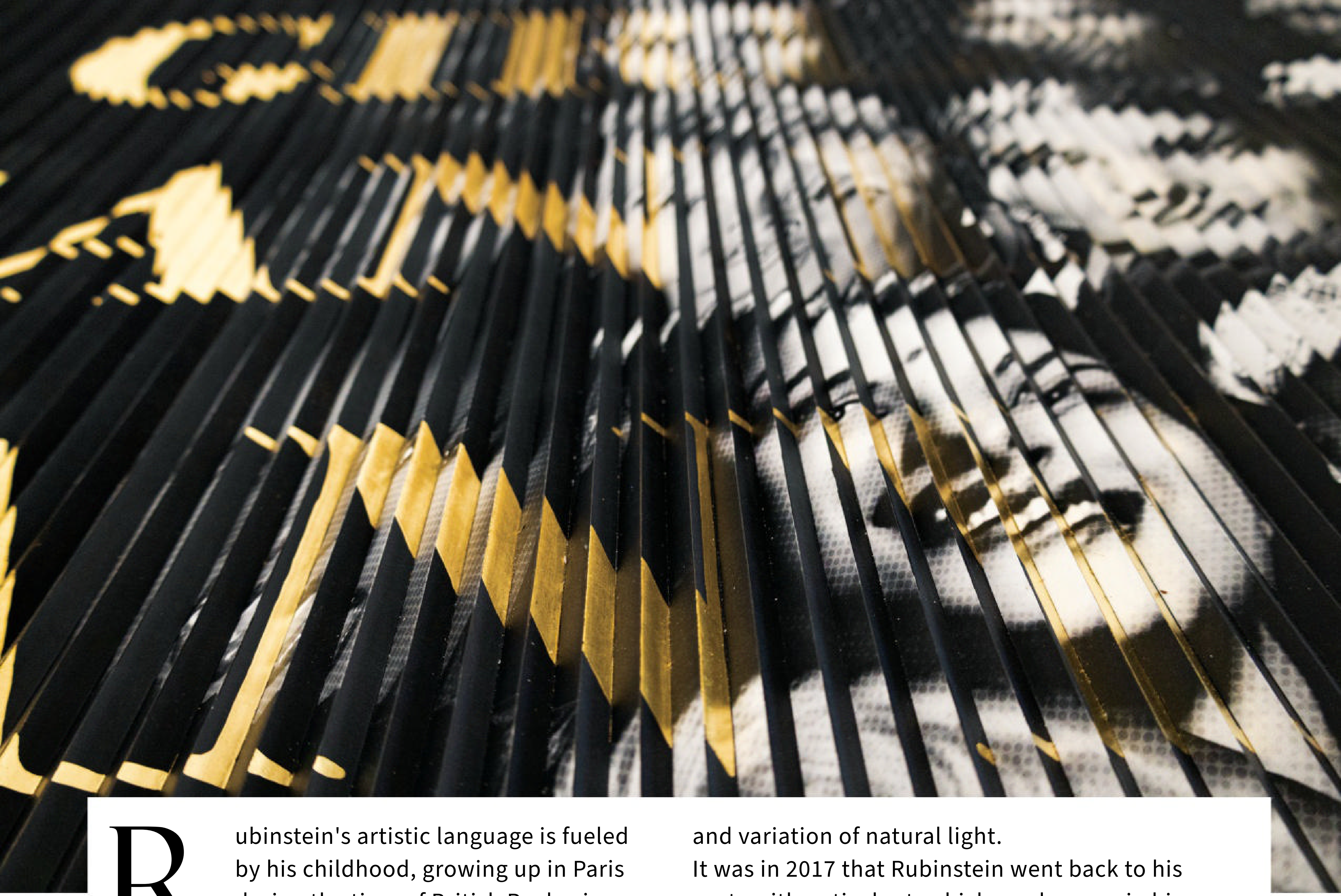






With a career spanning almost two decades, the artist has realized portraits of Kilian Mbappé, Yannick Noah, and Tony Parker. He also offered Carlos Cruz Diez his portrait to pay homage to one of the founding fathers of Op art. He's worked with Philippe Starck, and his pieces can be found in museums around the globe, including the Maurice and Paul Marciano Foundation In Los Angeles, POPA Porrentruy Optical Art in Switzerland, the Copelouzos Museum in Athens, and the Dali Museum in Paris.

P. Rubinstein at the studio during the work process.
P. Rubinstein © All rights reserved.



Rubinstein's artistic language is fueled by his childhood, growing up in Paris during the time of British Rock, cinema, and American pop. He learned the techniques of kinetic art from his father and created his first optical work in 1977. However, it wasn't until 2007 that Rubinstein decided to focus fully on his artwork, leaving the fashion career he began in 1981 to pursue his true passion. His first works were influenced by Russian Constructivist photographers, who used primary geometric forms and arranged them into a harmonious composition. Rejecting the decorative in favor of the urban and industrial, the abstract austerity of these works formed the basis on which he began to build his own ideas of communication and color.

From there, the artist began to fuse optical art techniques and pop art aesthetics, paying homage to the cinematographic iconography and Pop-Rock culture of the '60s and '70s from his formative years. In 2016, Rubinstein started incorporating metal foils, allowing him to create a new range of optical effects. He developed a new way of working in which changes of perception no longer occurred only as a result of movement but also through the orientation and variation of natural light.

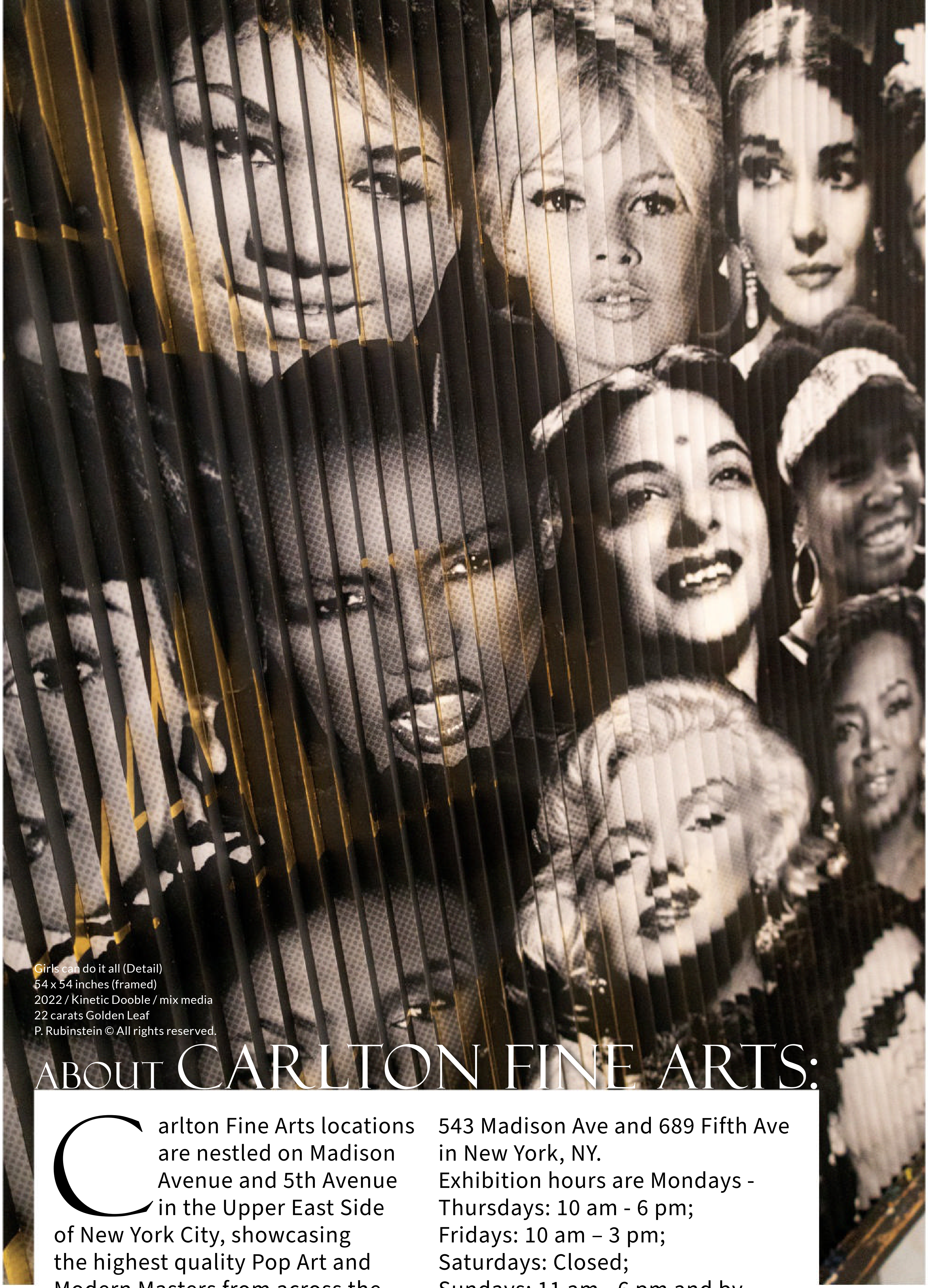
It was in 2017 that Rubinstein went back to his roots with optical art, which can be seen in his newest pieces over the last few years. He directed his attention towards a poetic abstraction, allowing movement, space, and geometry to become the driving forces behind his work. Each work's palette became more monochromatic with contrasting uses of metallic leaves such as gold, aluminum, and copper leaf, creating optical effects never seen before in Op art.

The Patrick Rubinstein exhibition will be on display with all works available for purchase at Carlton Fine Arts Ltd., 543 Madison Ave, New York, NY 10022 location.

Exhibition hours are Mondays - Thursdays: 10 am – 6 pm; Fridays: 10 am - 3 pm; Saturdays: Closed; Sundays: 11 am - 6 pm and by appointment. For those interested in checking out the exhibition outside of open hours, appointments can be scheduled by calling **212-593-2800** or email: info@carltonfa.com.

Visit carltonfa.com, for more information.

CARLTON FINE ARTS
Presents
P. RUBINSTEIN



Girls can do it all (Detail)
54 x 54 inches (framed)
2022 / Kinetic Dooble / mix media
22 carats Golden Leaf
P. Rubinstein © All rights reserved.

ABOUT CARLTON FINE ARTS:

Carlton Fine Arts locations are nestled on Madison Avenue and 5th Avenue in the Upper East Side of New York City, showcasing the highest quality Pop Art and Modern Masters from across the world in their five-level flagship gallery. Gaining their start in 1969, Carlton Fine Arts is a family-owned and operated business.
Carlton Fine Arts Ltd. is located at 543 Madison Ave and 689 Fifth Ave in New York, NY.
Exhibition hours are Mondays - Thursdays: 10 am - 6 pm;
Fridays: 10 am – 3 pm;
Saturdays: Closed;
Sundays: 11 am - 6 pm and by appointment.

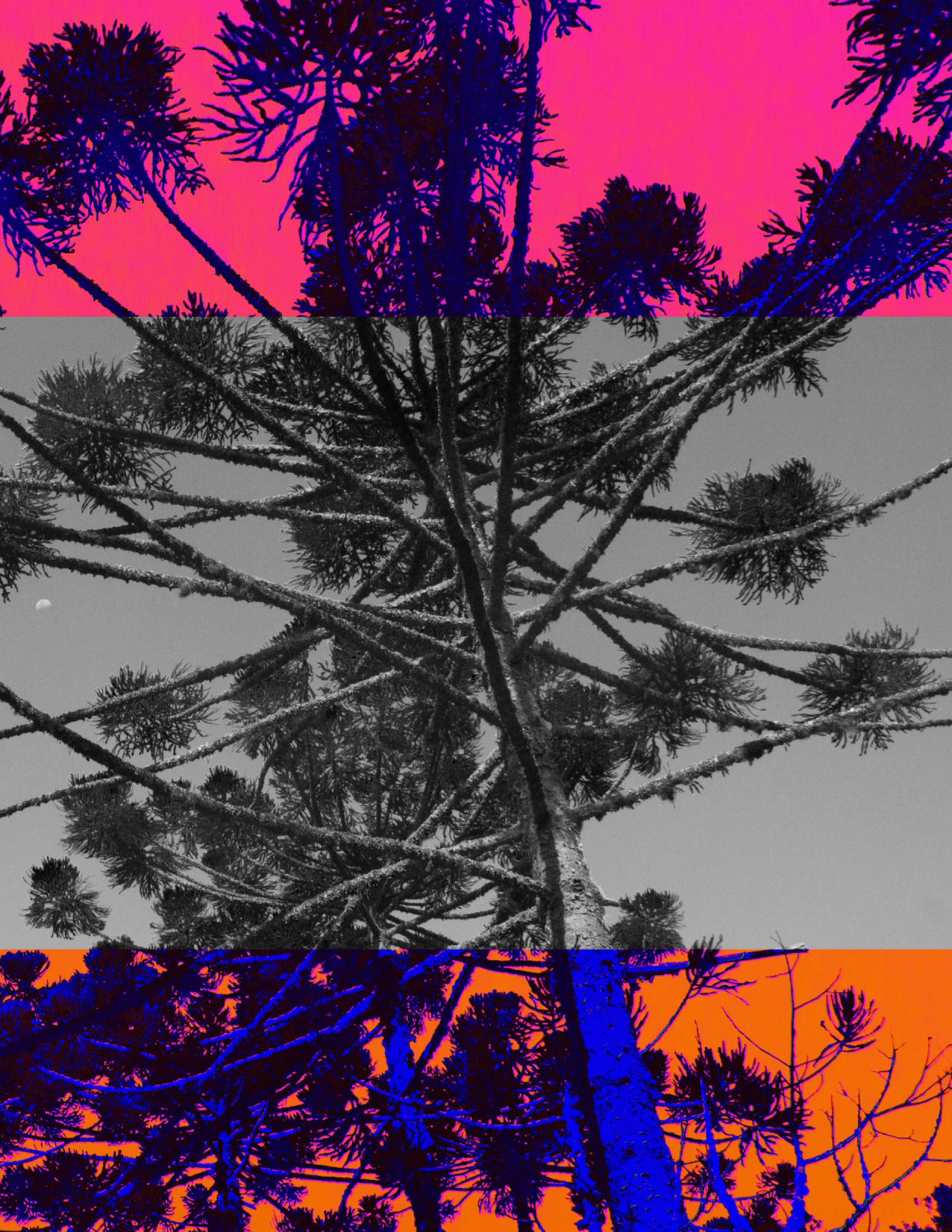
WEBSITE: CARLTONFA.COM
INSTAGRAM: @CARLTONFINEARTS

Araucaria in the Sky tells me what
life's about. 2022
Mixed Photography and Digital.
50.8cm x 33.8cm
Cairo Renato Gomes © All rights
reserved.

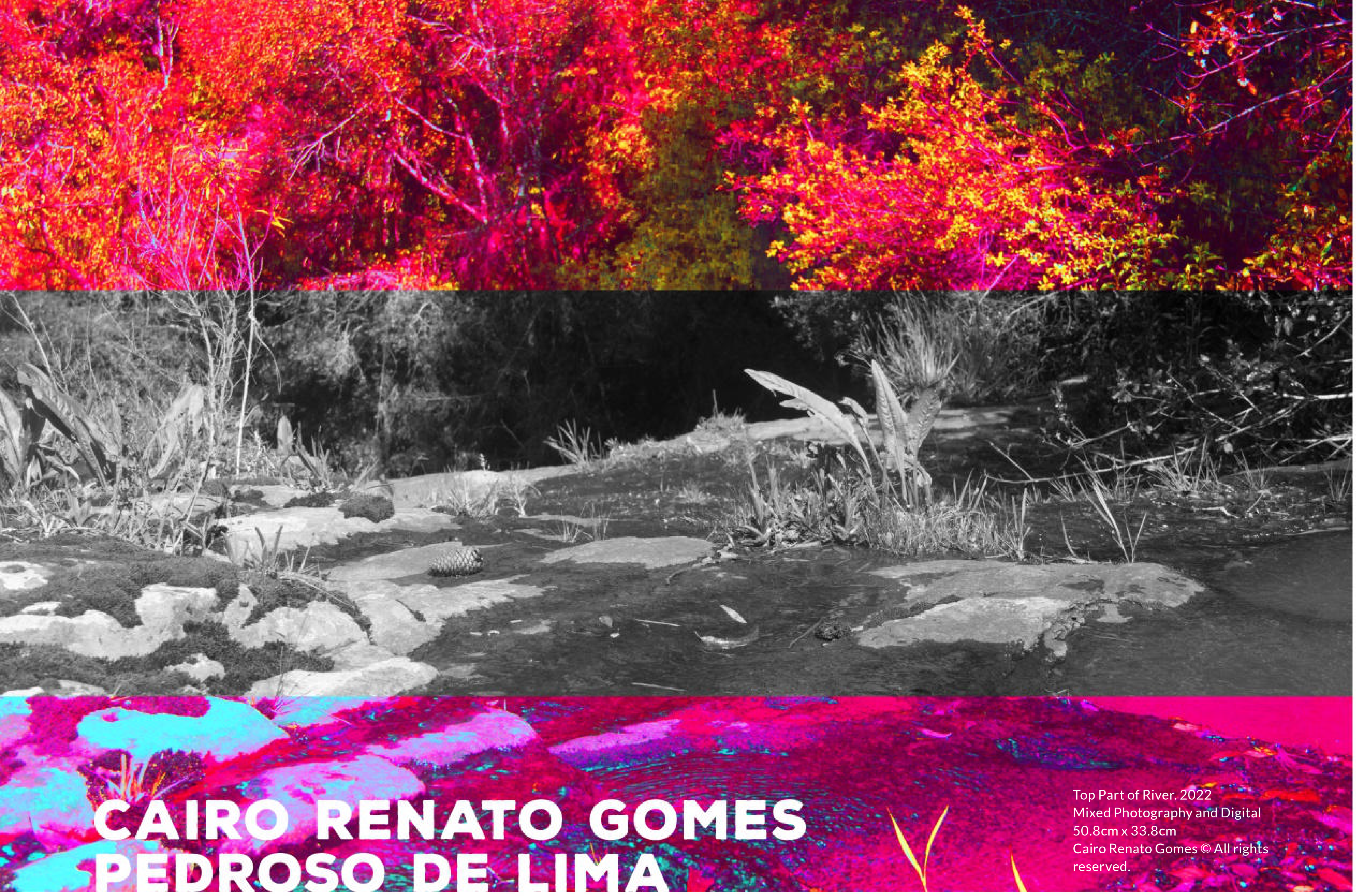
CAIRO RENATO GOMES PEDROSO DE LIMA

2PROJECTS

BEING A REMOTE WORKER IN THE COUNTRYSIDE



CAIRO RENATO GOMES PEDROSO DE LIMA



Top Part of River. 2022
Mixed Photography and Digital
50.8cm x 33.8cm
Cairo Renato Gomes © All rights reserved.

BEING A REMOTE WORKER IN THE COUNTRYSIDE

> ***FROM AN AESTHETIC POINT OF VIEW, THESE PHOTOS WERE A COMBINATION OF TWO PASSIONS OF MINE, HIGH SATURATION GLITCH IMAGES WITH B&W NATURE LANDSCAPES."***

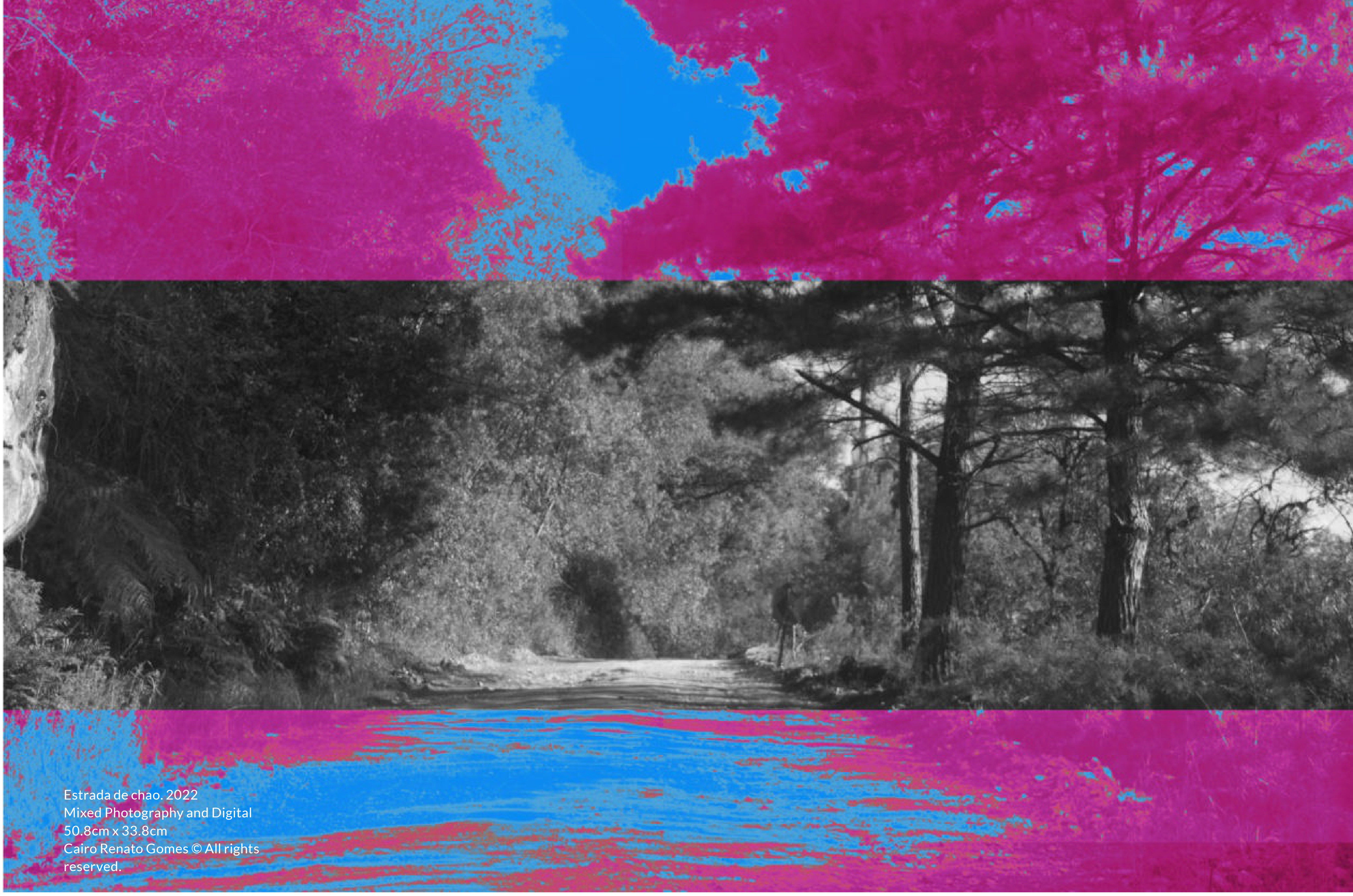
"I decided to move to a small city in the countryside of Brazil around a year ago in pursuit of working remotely in a more relaxing environment. Fortunately, that worked, but as with many remote workers, the pressure still remained.

When taking photos and creating art, I noticed a similar feeling; when out in nature shooting, all my mundane problems disappeared, but as soon as I returned home and started to check my agenda, emails and etc., it all came back.

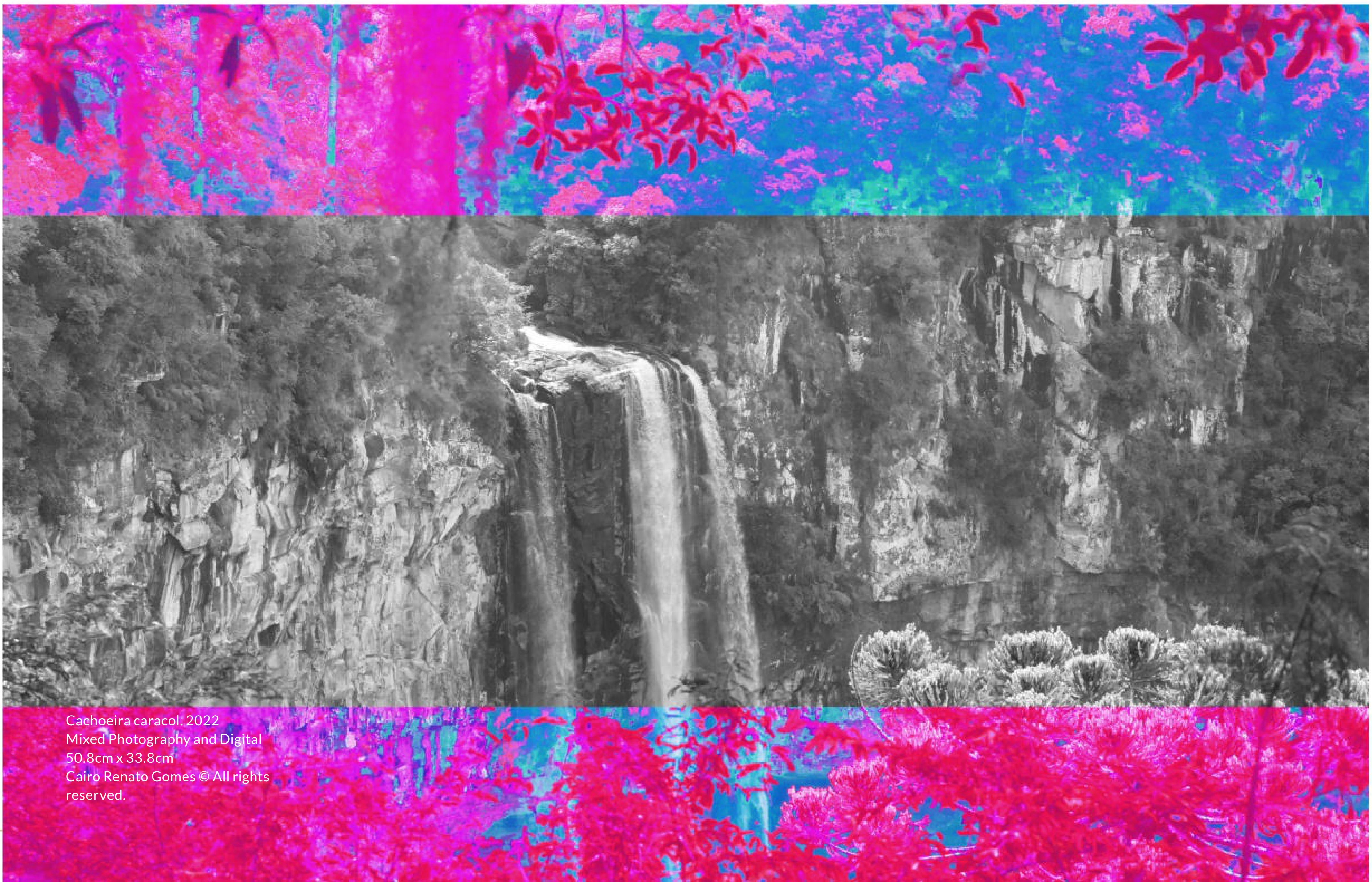
The editing portion of my creative process often takes place in small breaks during my working day; during these breaks, I couldn't completely relax and reconnect to that same feeling of when I originally took the photo. It was then that I realized I needed to bring this into my art, as one of the many duties of the artist is to merge both their external and internal realities.

I love how BW photography can convey so well the sense of stillness and peace, but I also wanted to include this overarching feeling of stress. The color pallet and digital interventions express this idea, creating chaos around peaceful and quiet sceneries.

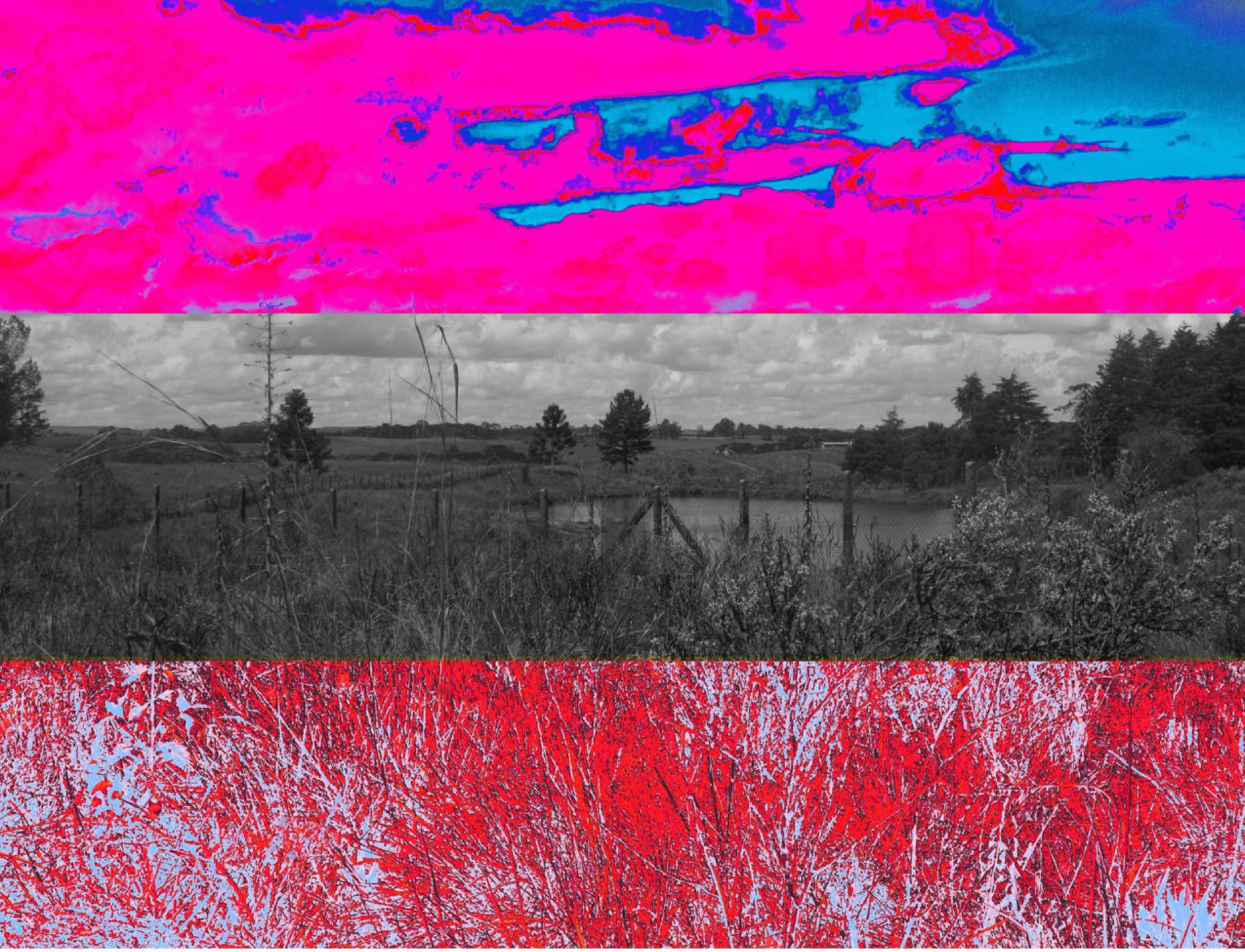
From an aesthetic point of view, these photos were a combination of two passions of mine, high saturation glitch images with BW nature landscapes. I've been working in this way in other photographic series as well, adding colorful geometric shapes to BW pictures to better communicate better my internal world when editing."



Estrada de chao. 2022
Mixed Photography and Digital
50.8cm x 33.8cm
Cairo Renato Gomes © All rights reserved.



Cachoeira caracol. 2022
Mixed Photography and Digital
50.8cm x 33.8cm
Cairo Renato Gomes © All rights reserved.

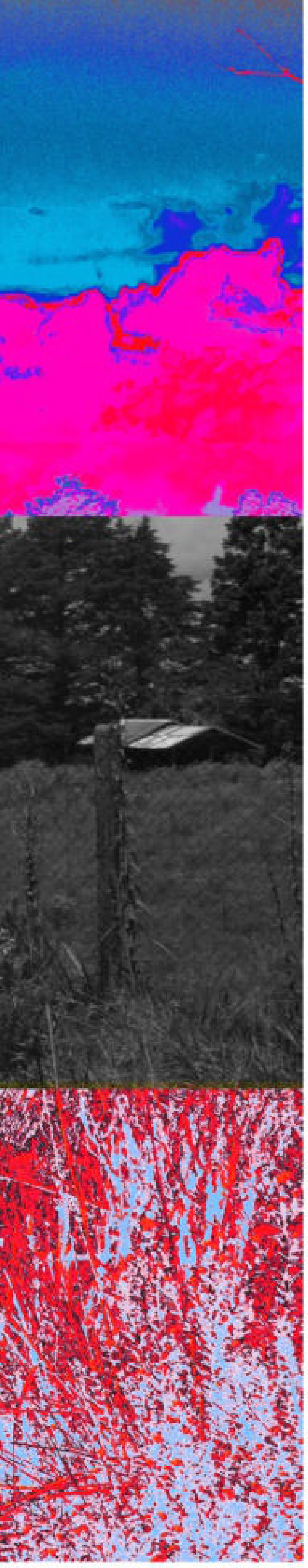


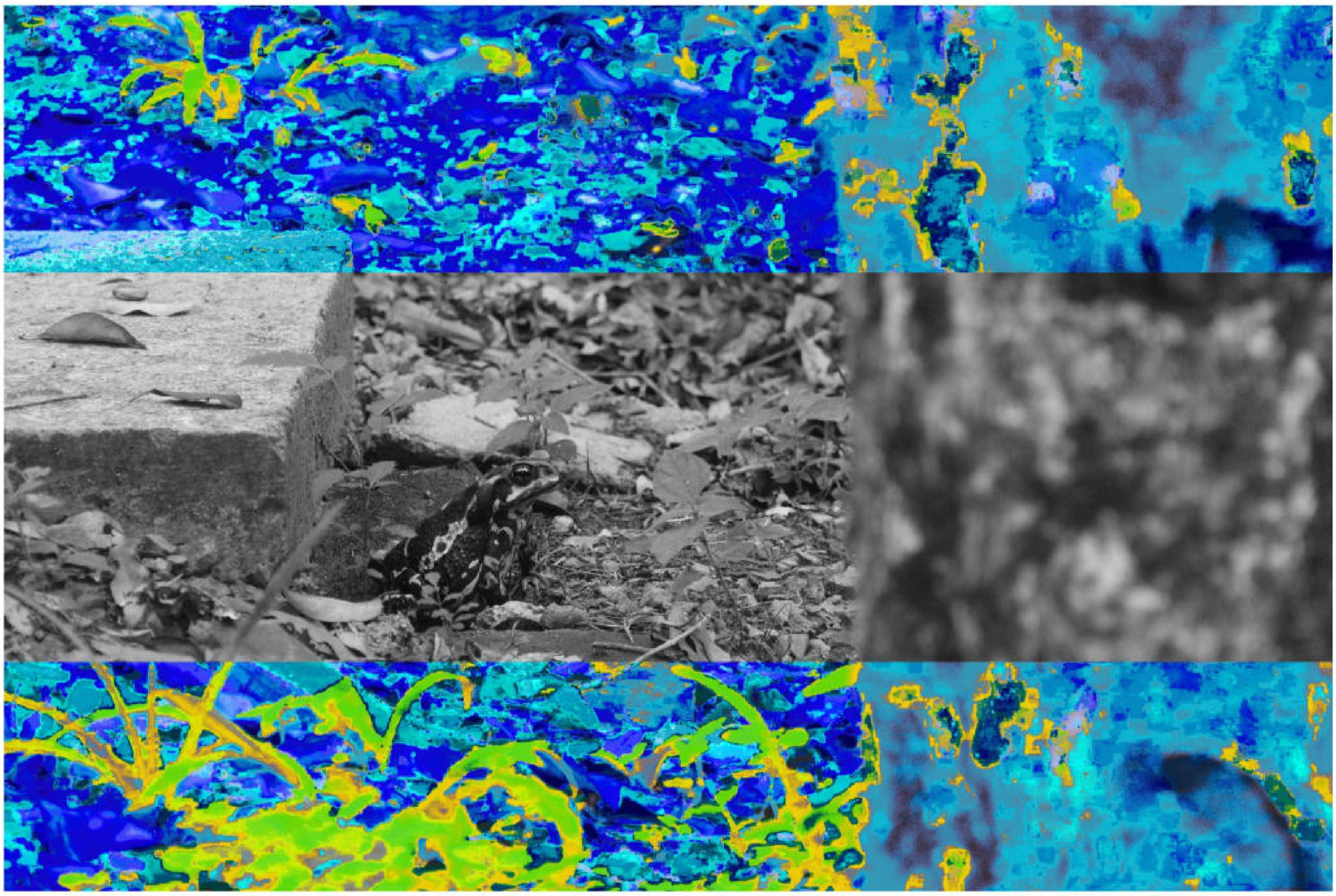
Cairo is an American/Brazilian visual artist and educator born in Berkeley, California, and currently living in Canela, Brazil.
His artistic journey with photography began in 2018, working as a freelancer, and later in 2019, completing a photography course in Fluxo Escola de Fotografia e Cinema in Porto Alegre.
Since then, he has explored the concepts of digital manipulation of images focusing on experimentation and pushing the boundaries of photography. While still remaining grounded in the established concepts of composition and color.
He has been published in the digital magazine Slag Glass City by the DePaul University of Chicago.
Since 2020, he has been working as an ESL teacher and currently studying for a bachelor's degree in English.

Farm in the countryside. 2022
Mixed Photography and Digital
50.8cm x 33.8cm
Cairo Renato Gomes © All rights reserved.

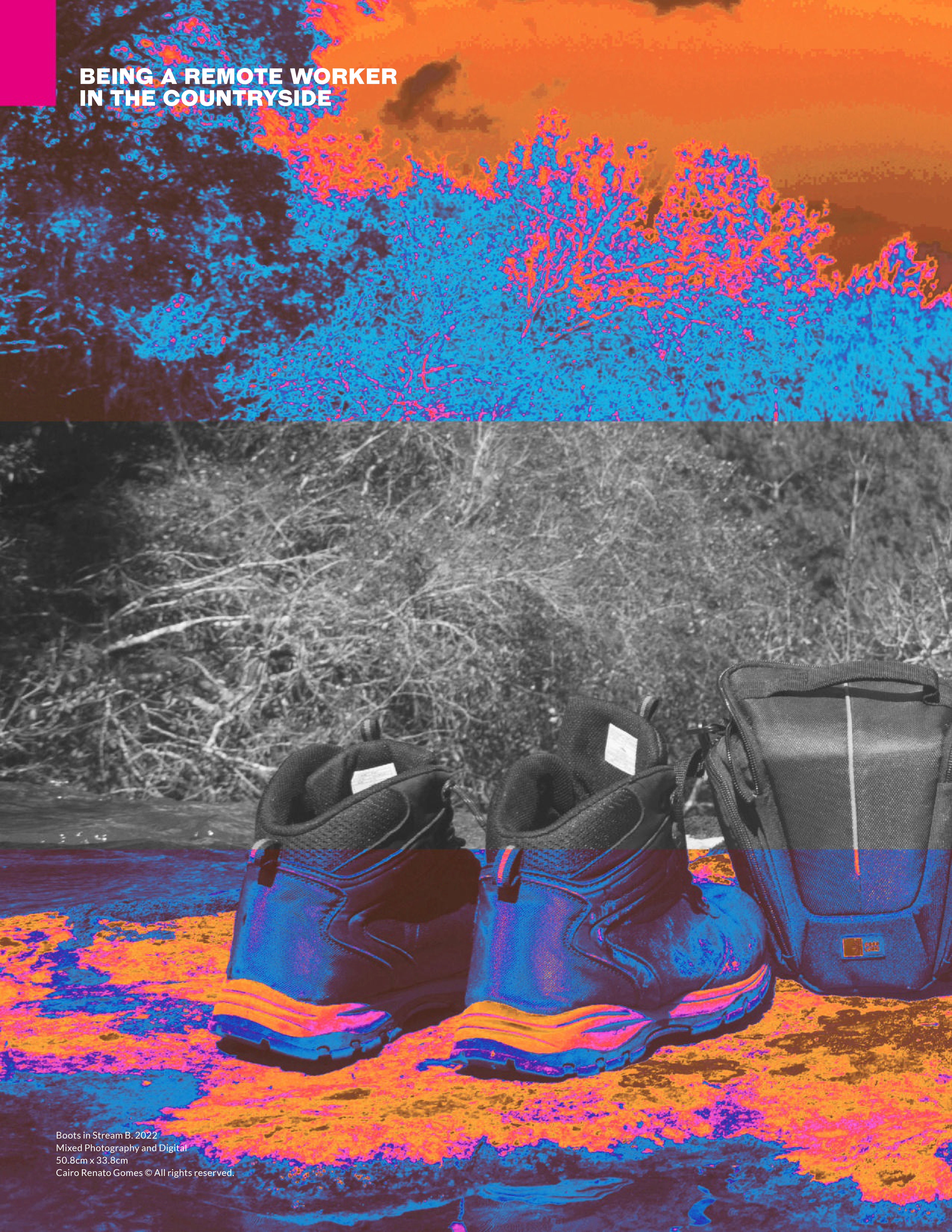
Right Page: Frog meditating 2. 2022
Mixed Photography and Digital
50.8cm x 33.8cm
Cairo Renato Gomes © All rights reserved.

CAIRO RENATO GOMES PEDROSO DE LIMA





BEING A REMOTE WORKER IN THE COUNTRYSIDE



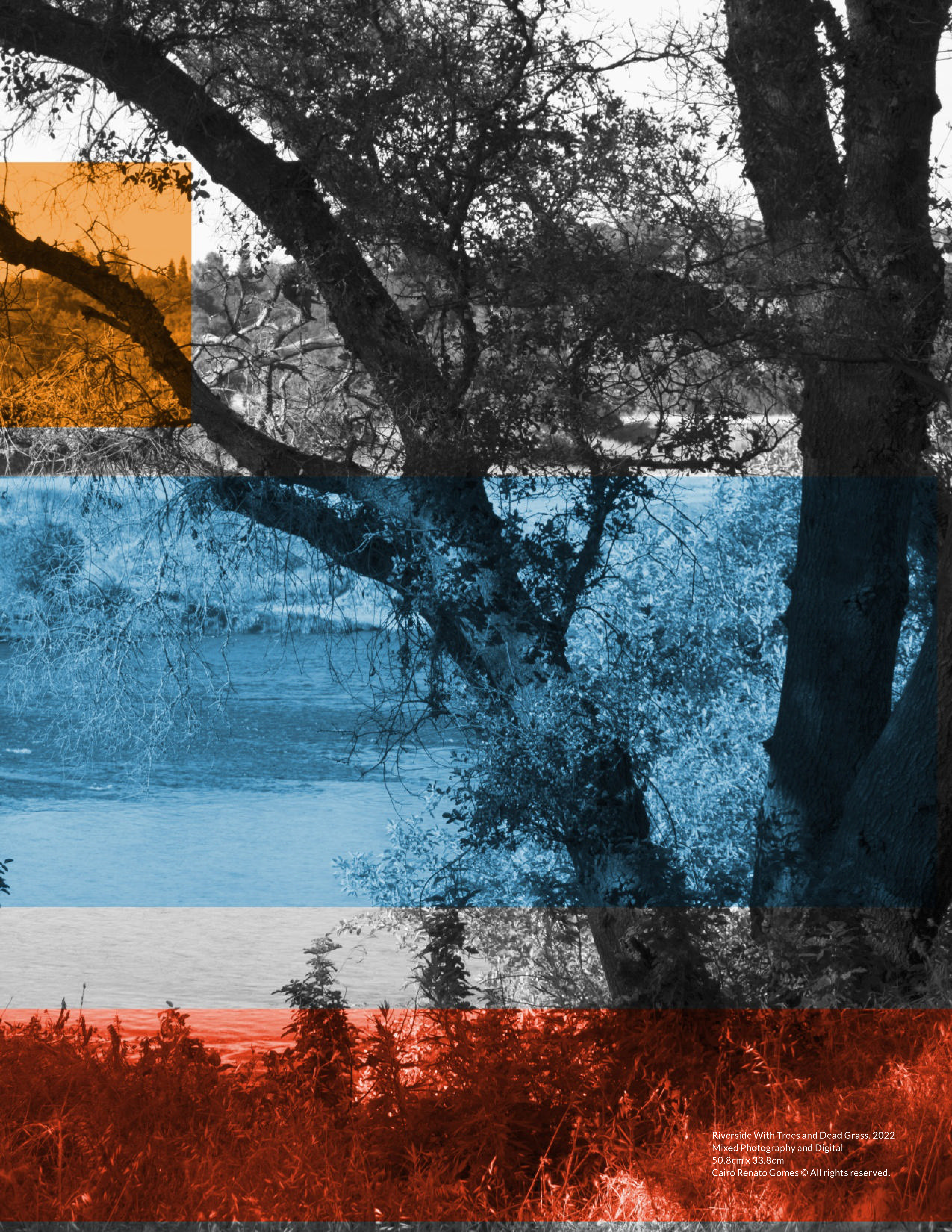
Boots in Stream B. 2022
Mixed Photography and Digital
50.8cm x 33.8cm
Cairo Renato Gomes © All rights reserved.

> ” THE EDITING PORTION OF MY CREATIVE PROCESS OFTEN TAKES PLACE IN SMALL BREAKS DURING MY WORKING DAY; DURING THESE BREAKS, I COULDN'T COMPLETELY RELAX AND RECONNECT TO THAT SAME FEELING OF WHEN I ORIGINALLY TOOK THE PHOTO."

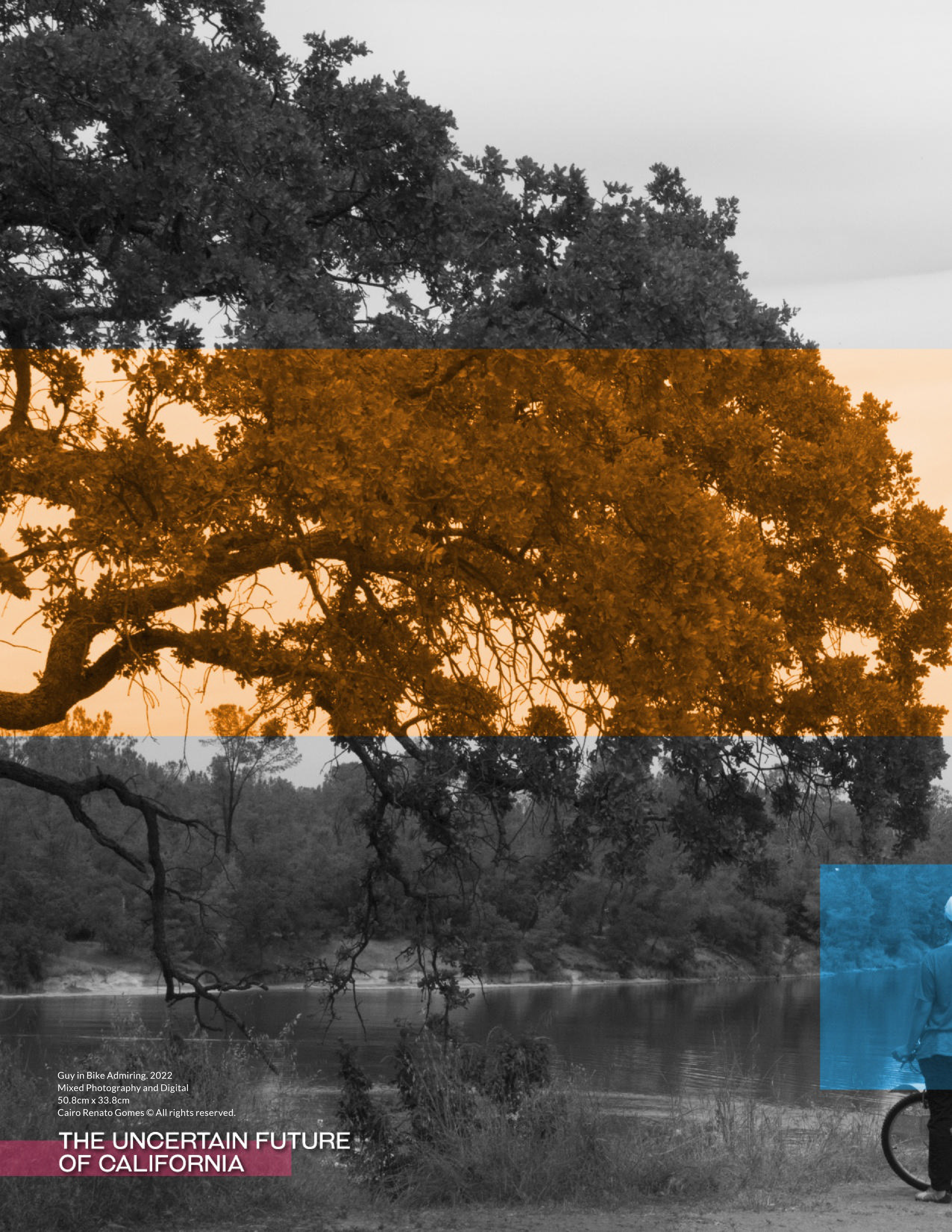
CAIRO RENATO GOMES
PEDROSO DE LIMA

CAIRO RENATO GOMES
PEDROSO DE LIMA

THE UNCERTAIN FUTURE OF CALIFORNIA



Riverside With Trees and Dead Grass. 2022
Mixed Photography and Digital
50.8cm x 33.8cm
Cairo Renato Gomes © All rights reserved.



Guy in Bike Admiring. 2022
Mixed Photography and Digital
50.8cm x 33.8cm
Cairo Renato Gomes © All rights reserved.

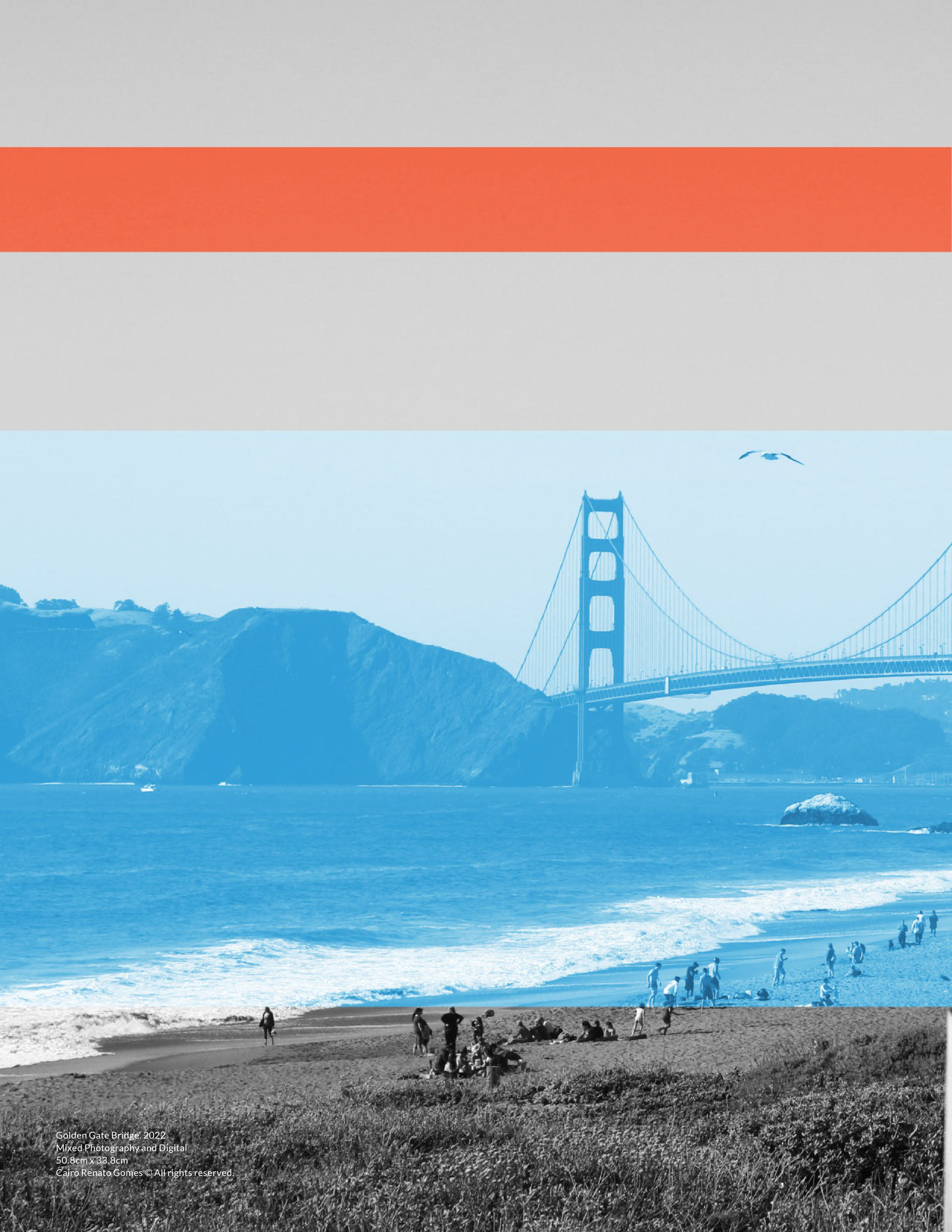
THE UNCERTAIN FUTURE OF CALIFORNIA

In this series, through the intervention of colorful geometric patterns in black and white photos, I attempt to tell a story and send a message beyond the image itself.

California is by far one of the most diverse and mesmerizing states in the United States, with Mountains, Beaches, Valleys, and a progressive and extremely wealthy economy. But, there's an increasingly growing worry that all this beauty will be lost due to climate change someday. And California will continue to burn and become a desert-like its counterpart Nevada did in the past.

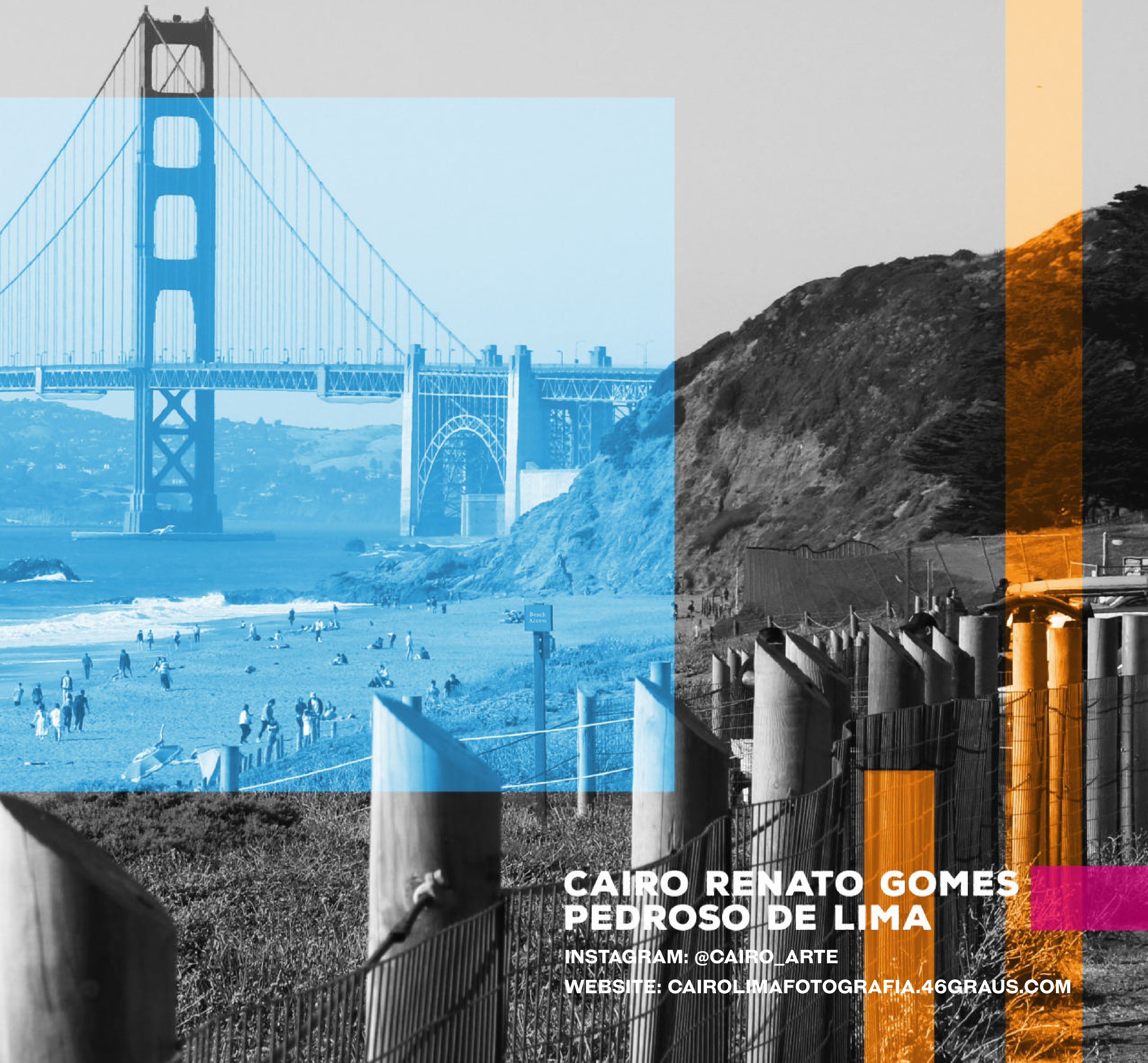
I chose my favorite pictures of the state and tried to visualize what might endure and what might die in the process. Making them Black and White gave a better contrast to the importance and relevance of certain colorful parts, especially the symbology of the colors used. Red for absolute despair and loss, Orange for uncertainty, and Blue for admiration and hope.

CAIRO RENATO GOMES
PEDROSO DE LIMA



Golden Gate Bridge. 2022
Mixed Photography and Digital
50.8cm x 33.8cm
Cairo Renato Gomes © All rights reserved.

> ***"WHILE REVISITING MY OLD PHOTOS FROM CALIFORNIA, A THOUGHT POPPED INTO MY HEAD, WILL THESE PLACES STILL EXIST IN 30, 50, OR 100 YEARS? HOW WILL GLOBAL WARMING AFFECT THE SACRAMENTO VALLEY, BAY AREA, AND SIERRA MOUNTAINS? IN AN IMAGINATION EXERCISE, I BEGAN TO WONDER WHAT WOULD STILL REMAIN AND WHAT MIGHT END UP BEING LOST. THE COLORS AND GEOMETRIC FORMS EXPRESS THIS IDEA, AND THE BLACK AND WHITE BACKGROUND THE UNCERTAINTY OF OUR FUTURE."***

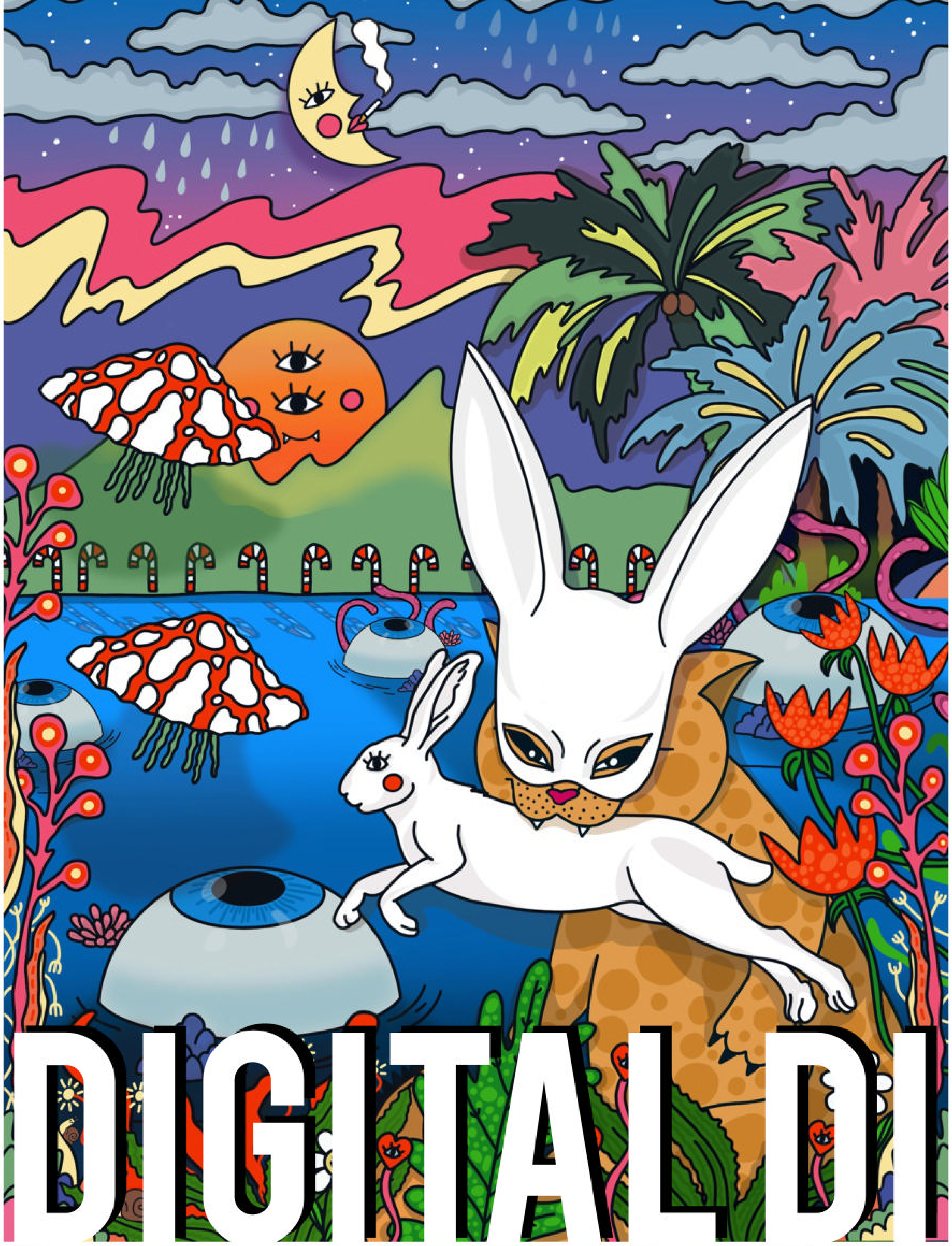


CAIRO RENATO GOMES PEDROSO DE LIMA

INSTAGRAM: @CAIRO_ARTE

WEBSITE: CAIROLIMAFOTOGRAFIA.46GRAUS.COM

368



DIGITAL DI

2SERIES

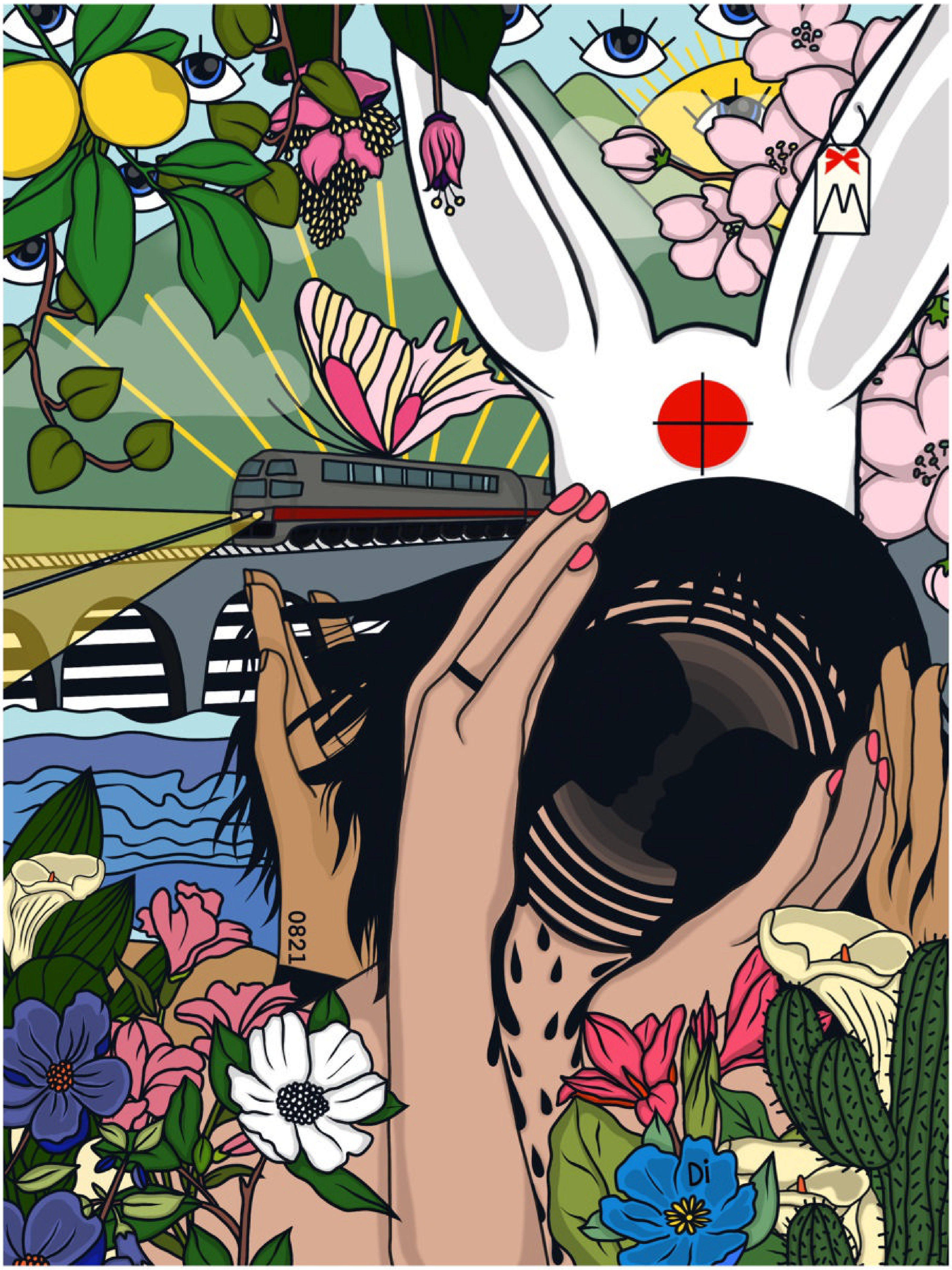
2022 Believe you, honestly

> **"THIS SERIES OF WORKS OF ART ARE MULTILAYERED ARTWORKS THAT VIEWERS CAN ASSEMBLE AS PUZZLES. YOU CAN CREATE YOUR OWN UNIQUE STORY BY COLLECTING AMAZING HIDDEN DETAILS."**

Left Page: A wonderful Lazy Day | This spring, a beautiful girl lives happily, does yoga, and is excited that all roads and stairs are open for her.
40x50 cm, digital art poster.
Digital Di © All rights reserved.

Top: Deception of Reality | The woman overlooks reality in the dream world, and the masked cat bites her. It's a man.
40x50 cm, digital art poster.
Digital Di © All rights reserved.

Believe you, honestly

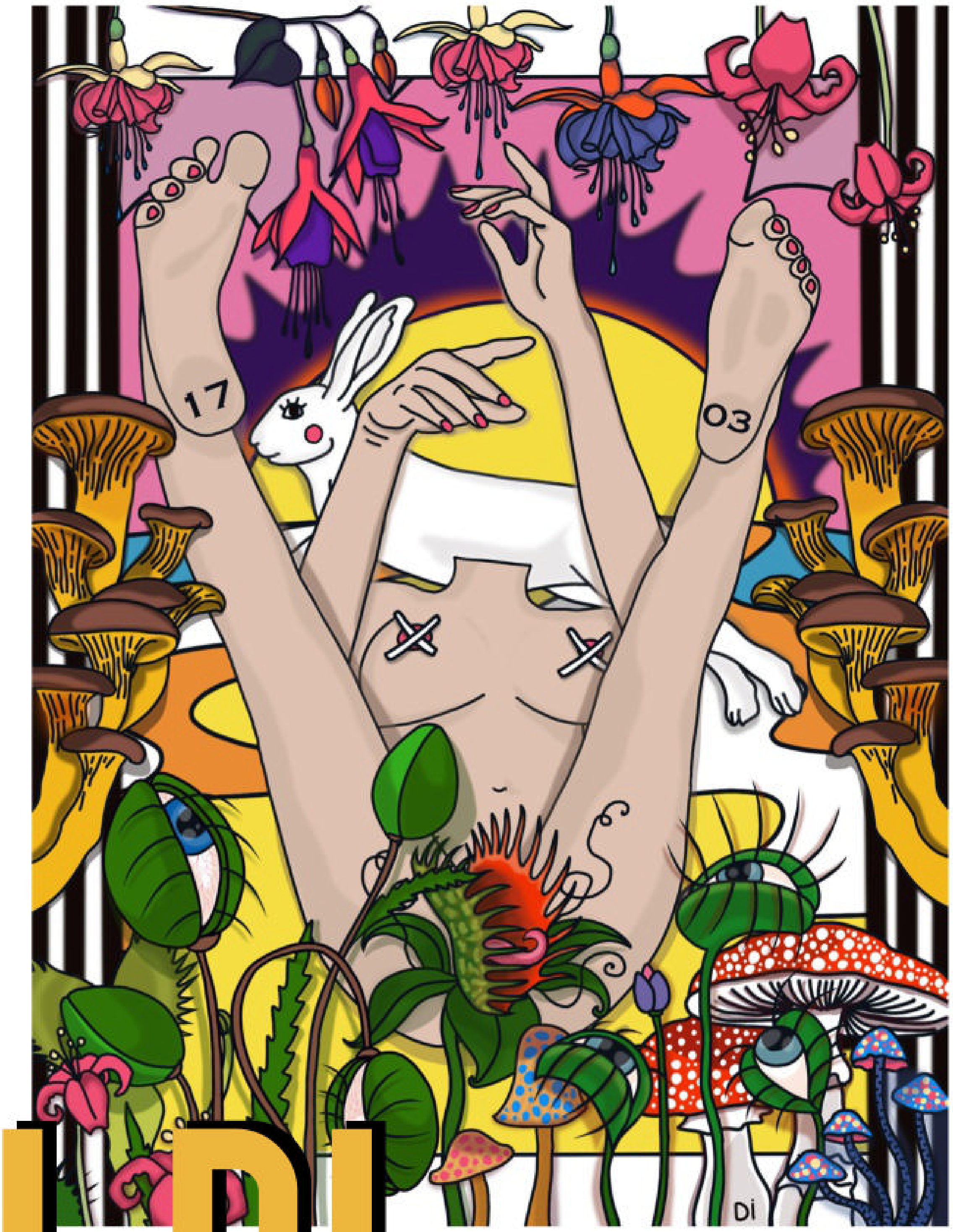


Left: Hope for the light
40x50 cm, digital art poster.
Digital Di © All rights reserved.

Right Page: Wild passion for Japan | They live in two different countries, so they begin chatting online, dreaming and discussing the day they meet and their pure love.
40x50 cm, digital art poster.
Digital Di © All rights reserved.

> "Through my art, I aim to influence the viewers by expressing the message of not being afraid to take the first step and not paying attention to society's "standards." Feeling your inner power is essential: if you wish for something, you can get it. Flowers and plants in my artworks symbolize people all around. We are so different and beautiful in our own unique way. Diversity is beautiful and should be appreciated. Also, we are more complex than it seems at first glance: when you look closely, you'll realize that some of us have thorns."

大阪みやげ
ツルハドラ
PiKA!
PiKA
212
LOVE



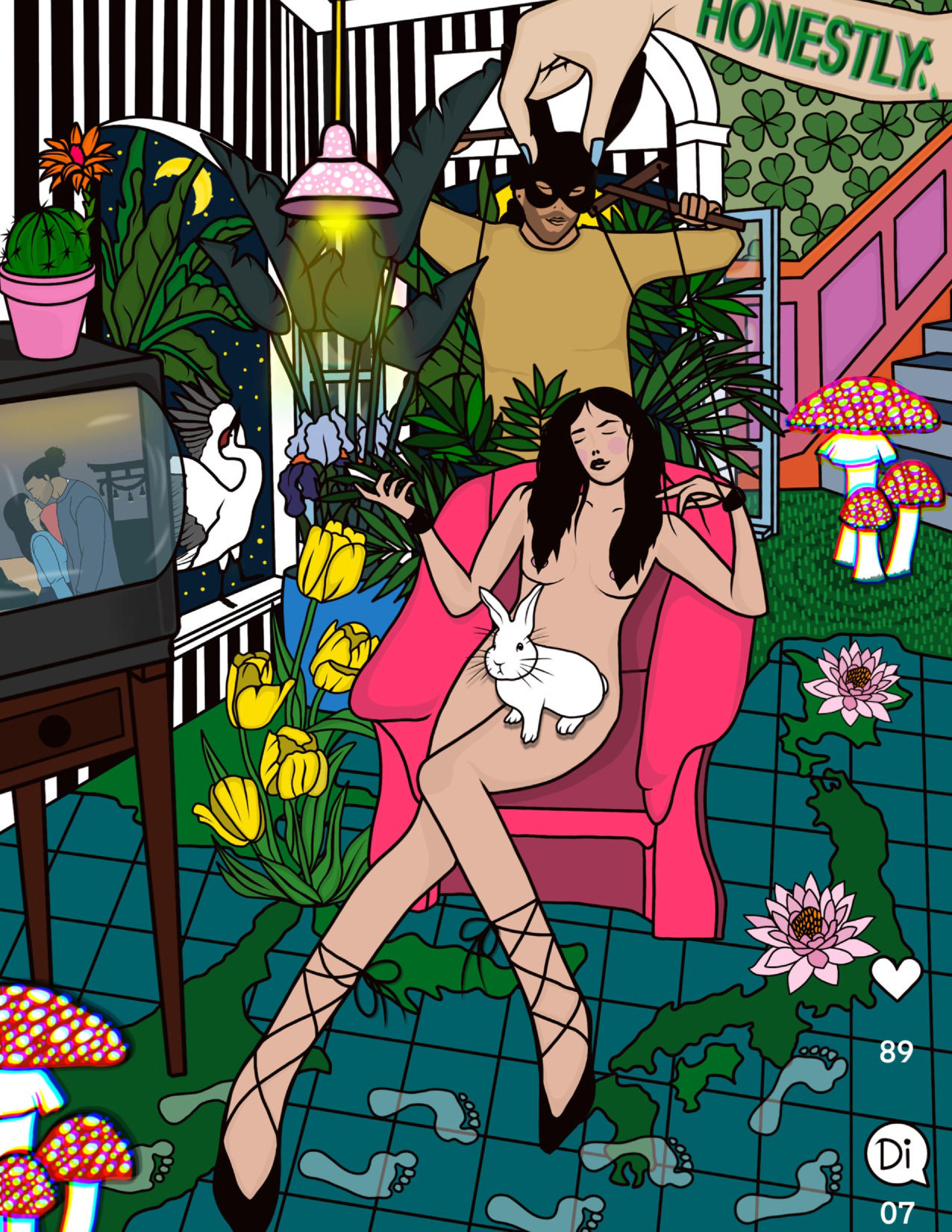
DIGITAL DI

Top: Traps in my head | And she's now in the trap of her thoughts about him - but she is not always thinking with her head. 40x50 cm, digital art poster. Digital Di © All rights reserved.

Right Page: Believe you, honestly | They live together now, and the girl is still in the illusion of their relationship, but she's just a puppet for the man. Moreover, he has another leading woman in his life at the same time. Who knows!
40x50 cm, digital art poster.
Digital Di © All rights reserved.

> ***DIVERSITY IS BEAUTIFUL AND SHOULD BE APPRECIATED. ALSO, WE ARE MORE COMPLEX THAN IT SEEMS AT FIRST GLANCE: WHEN YOU LOOK CLOSELY, YOU'LL REALIZE THAT SOME OF US HAVE THORNS."***

Digital Di (Diana) is a Cyprus-based artist who creates digital illustrations, artworks, and animations in her personal and unique Di_Artistic style. She's a Running Nominee of the Future Generation Art Prize 2023.
Diana started creating publicly in January 2023 and gained popularity with her artworks created and placed in various public spaces in Cyprus, including at "The Rooftop Bar," 1943 Bistrot, The Melting Pot Concept, and Malina Nails.
Since February, she has been invited to three exhibitions in Cyprus (at Exhibit8 Gallery, Link68, and Art Studio 55), two exhibitions in London in The Holy Art Gallery, and four group shows in Barcelona, Salzburg, Athens, and Rome at Art Number 23 Galleries. In addition, she creates art for The Night of the Ad Eaters 2023 and Cyprus Music Video Awards 2023.
Moreover, she runs her own Digital Di Art Gallery in the heart of Limassol at the Agora entertainment center, where her artworks are available for purchase.
Diana graduated from Art School. Before she shifted her life to a professional artistic field, she worked in IT for seven years and managed a creative department of 45 employees. She enjoys traveling, exploring the world, and translating her experiences into illustrations from a unique perspective, creating her unique artistic universe.


HONESTLY:
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Di
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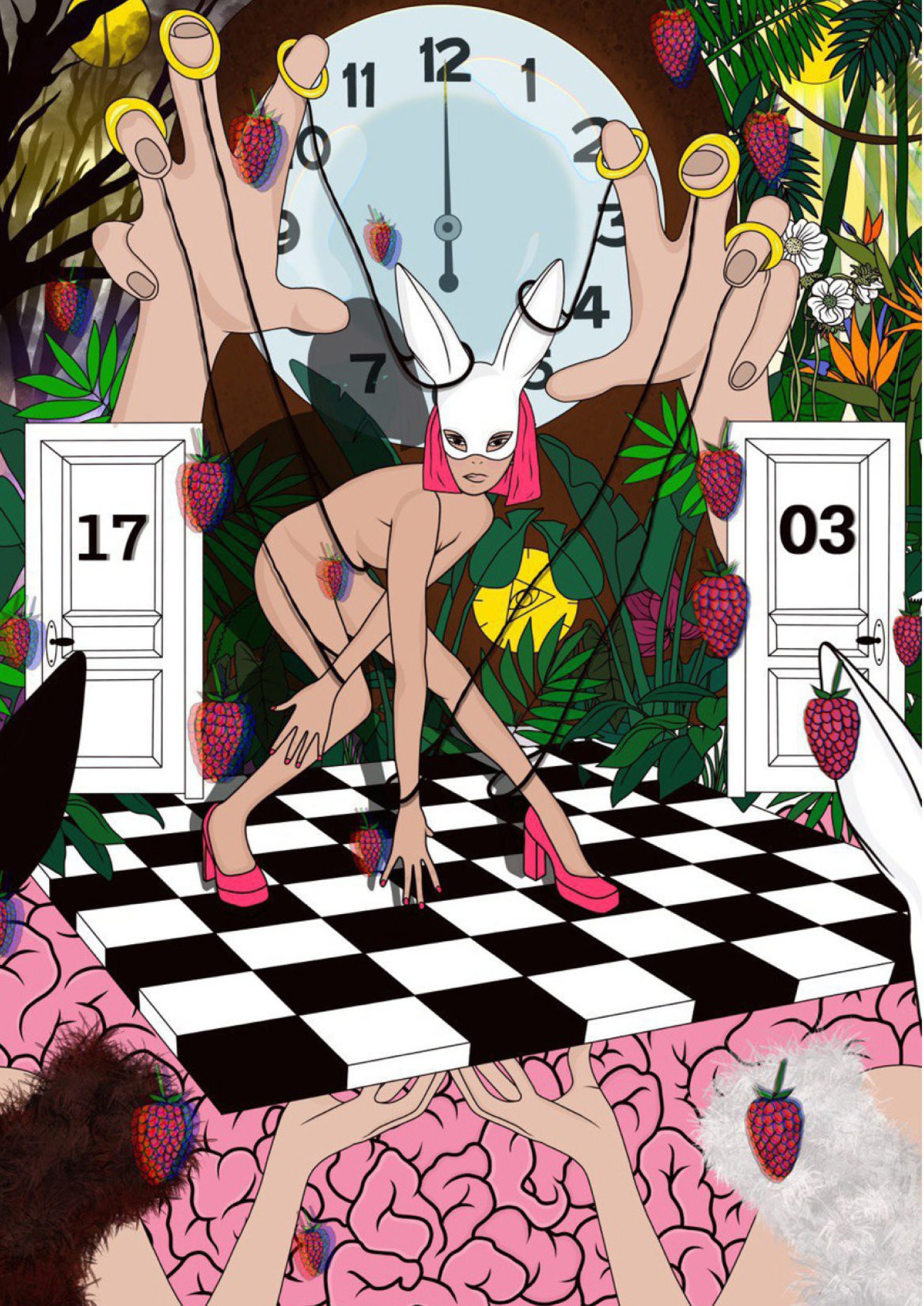

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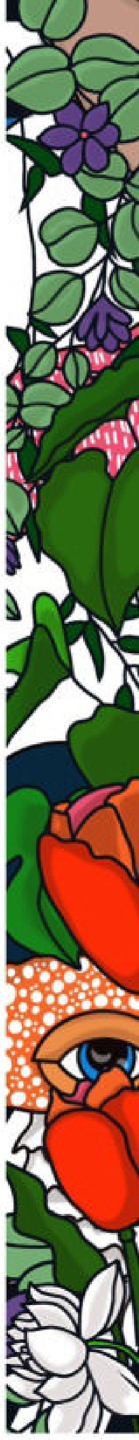
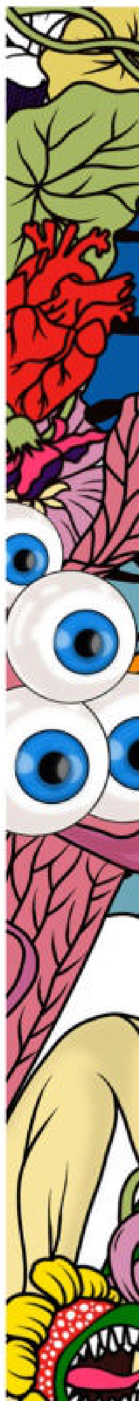
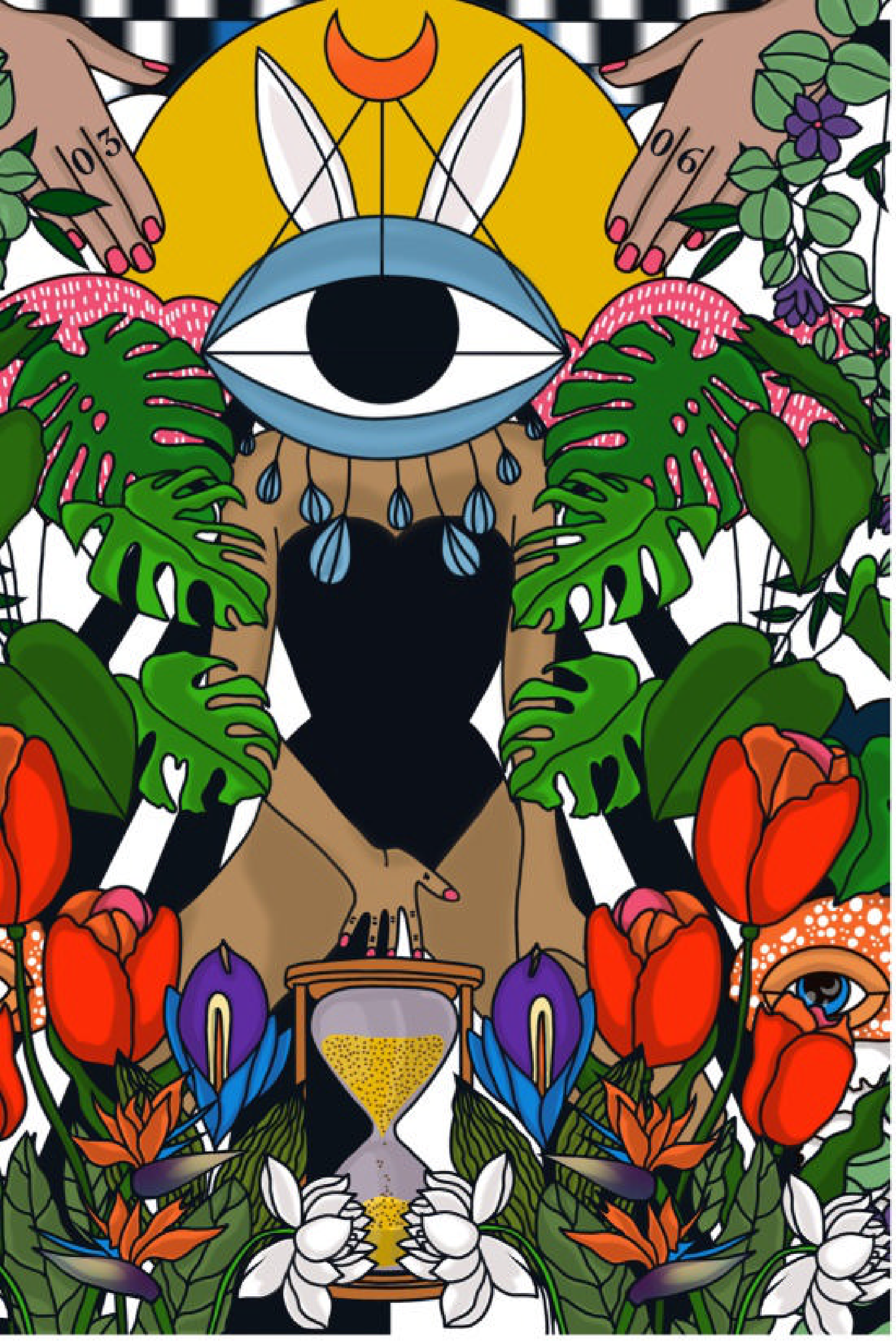
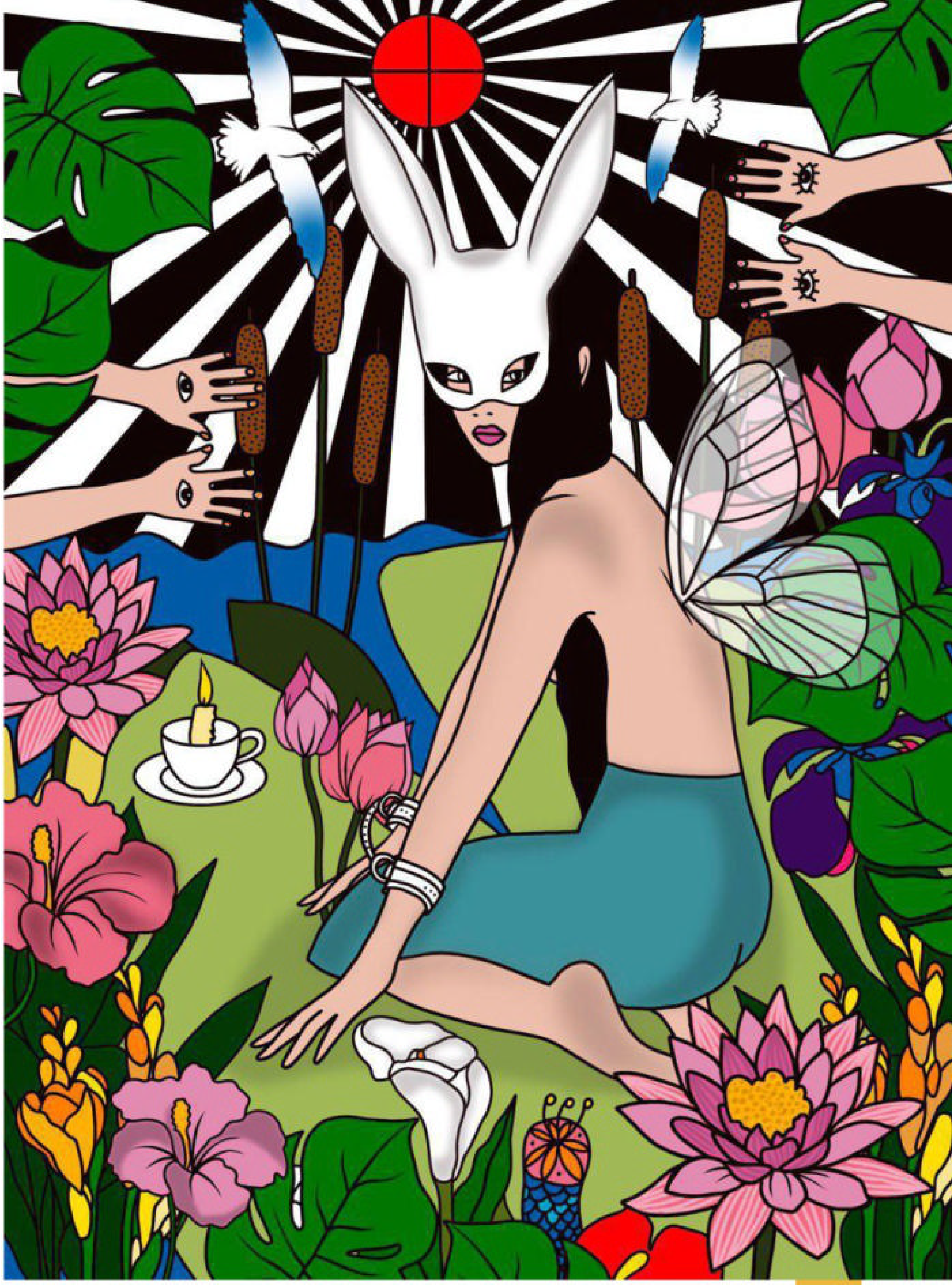
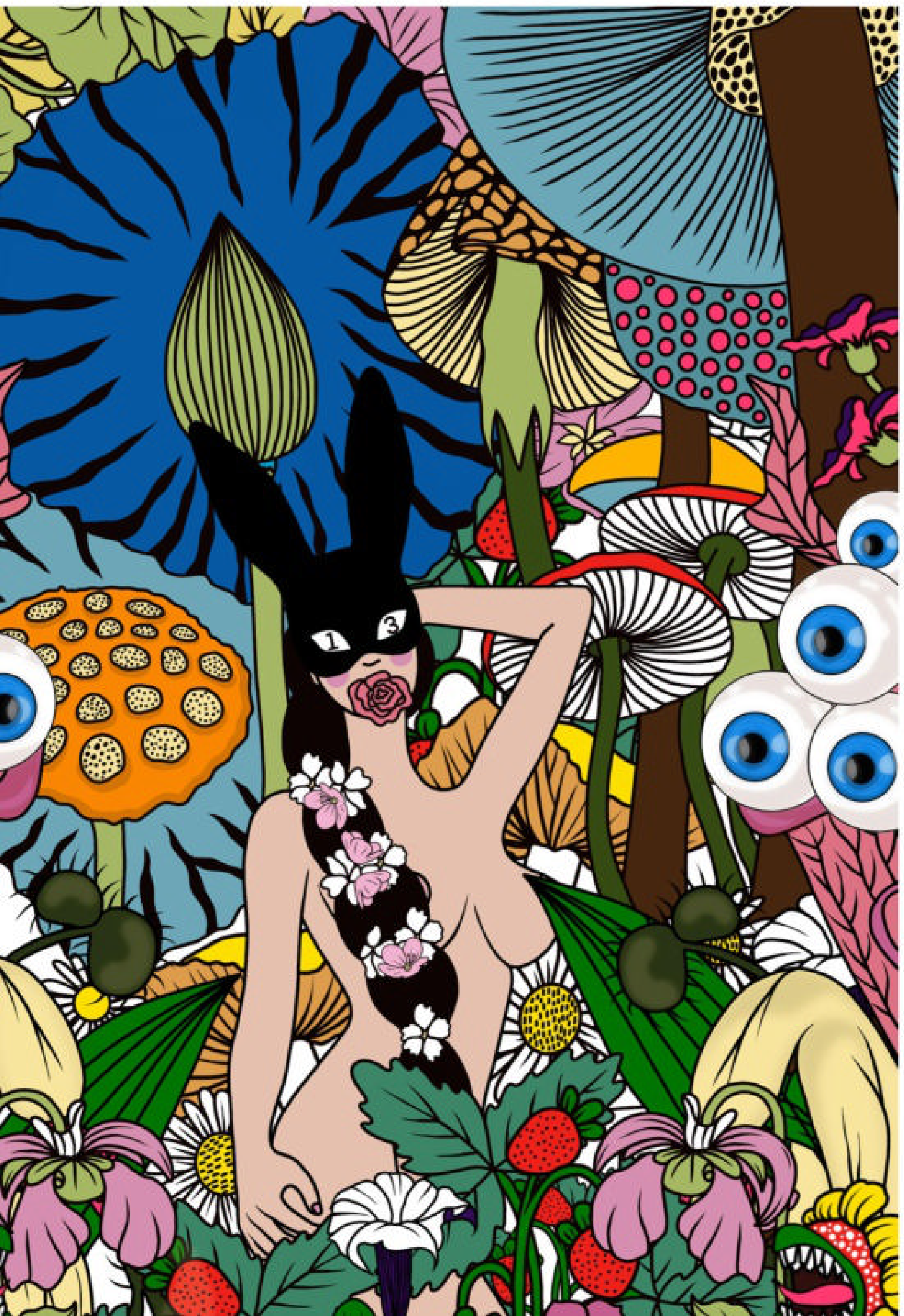










DIGITAL DI

Believe you, honestly

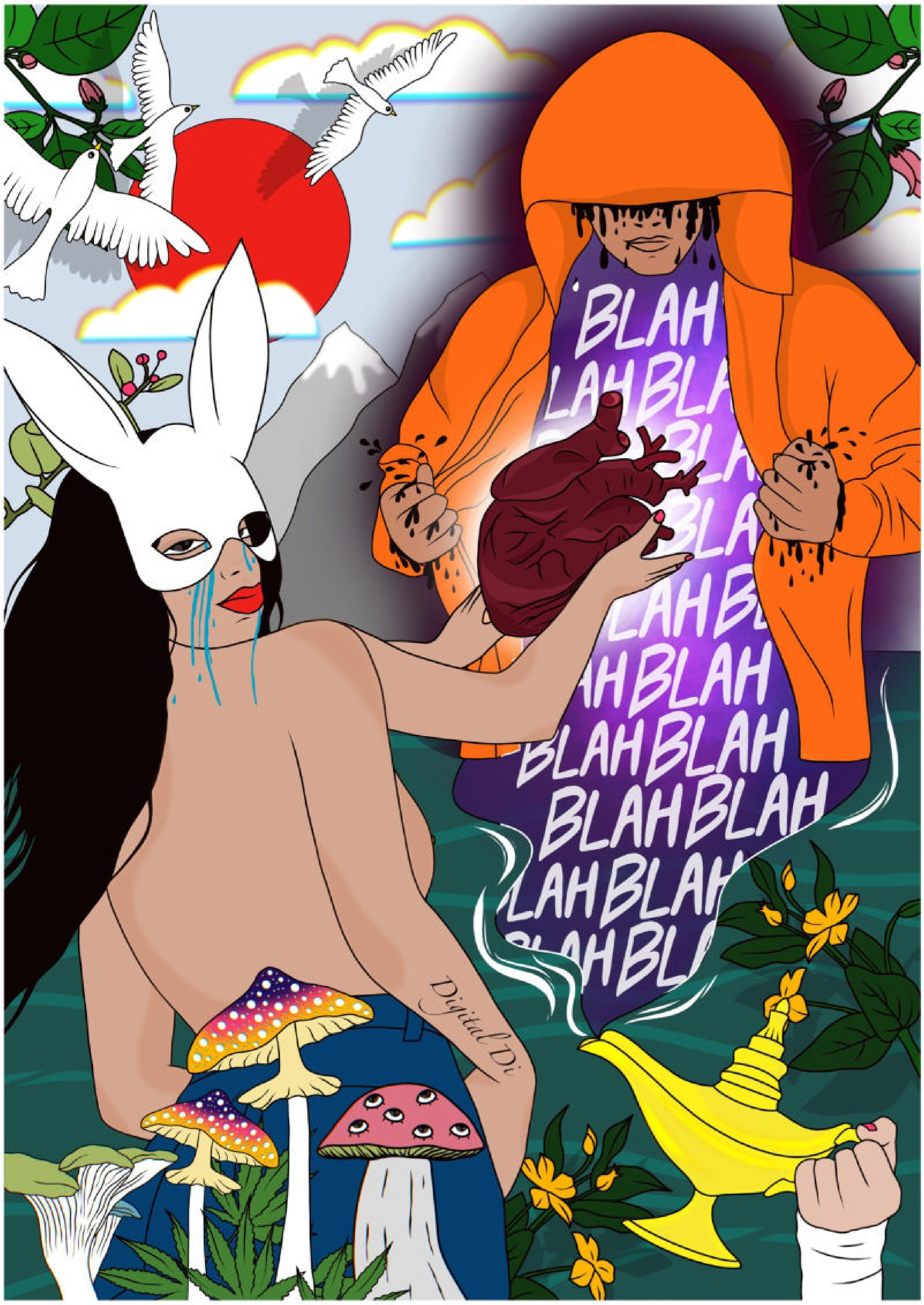
Left Page: You have to choose! So now our girl should make a choice: to stay or to leave him?
40x50 cm, digital art poster.
Digital Di © All rights reserved.

Top Left: Fast current of time | If she decides to stay, she will realize soon that she's just wasting her precious lifetime.
40x50 cm, digital art poster.
Digital Di © All rights reserved.

Left: Friday 13th | If she chooses to leave him and return to her own country, she will still think about him and suffer. But soon, she will recover and want to tell her story to other girls to be careful, but the flower doesn't allow her to do so.
40x50 cm, digital art poster.
Digital Di © All rights reserved.

Top Right: Your dream | It's like a mark of society: you should be quiet about personal stuff. So she will soon throw off the shackles of memories, become someone else's dream again, and the cycle will begin anew.
40x50 cm, digital art poster.
Digital Di © All rights reserved.

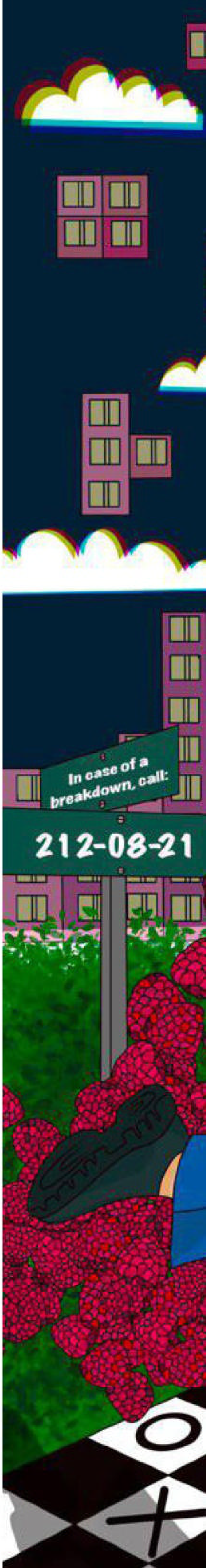
> **"YOU MAY SEE YOUR OWN, ANOTHER STORY HERE - SO YOU ARE WELCOME TO ASSEMBLE YOUR PUZZLE."**

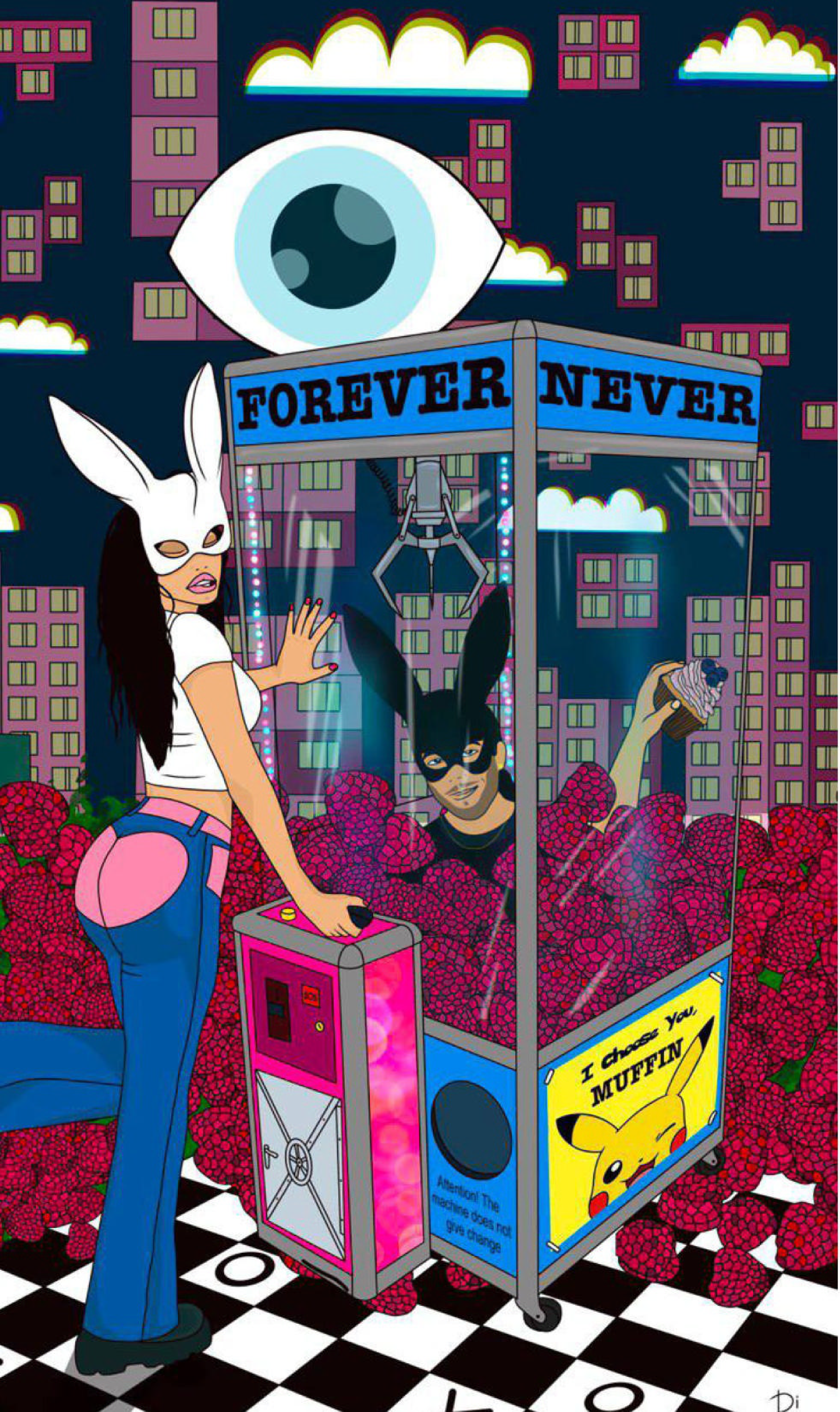

BLAH
BLAH BLAH
BLAH BLAH
BLAH BLAH
BLAH BLAH
Digital Di

DIGITAL DI

2023 Fuck you, honestly

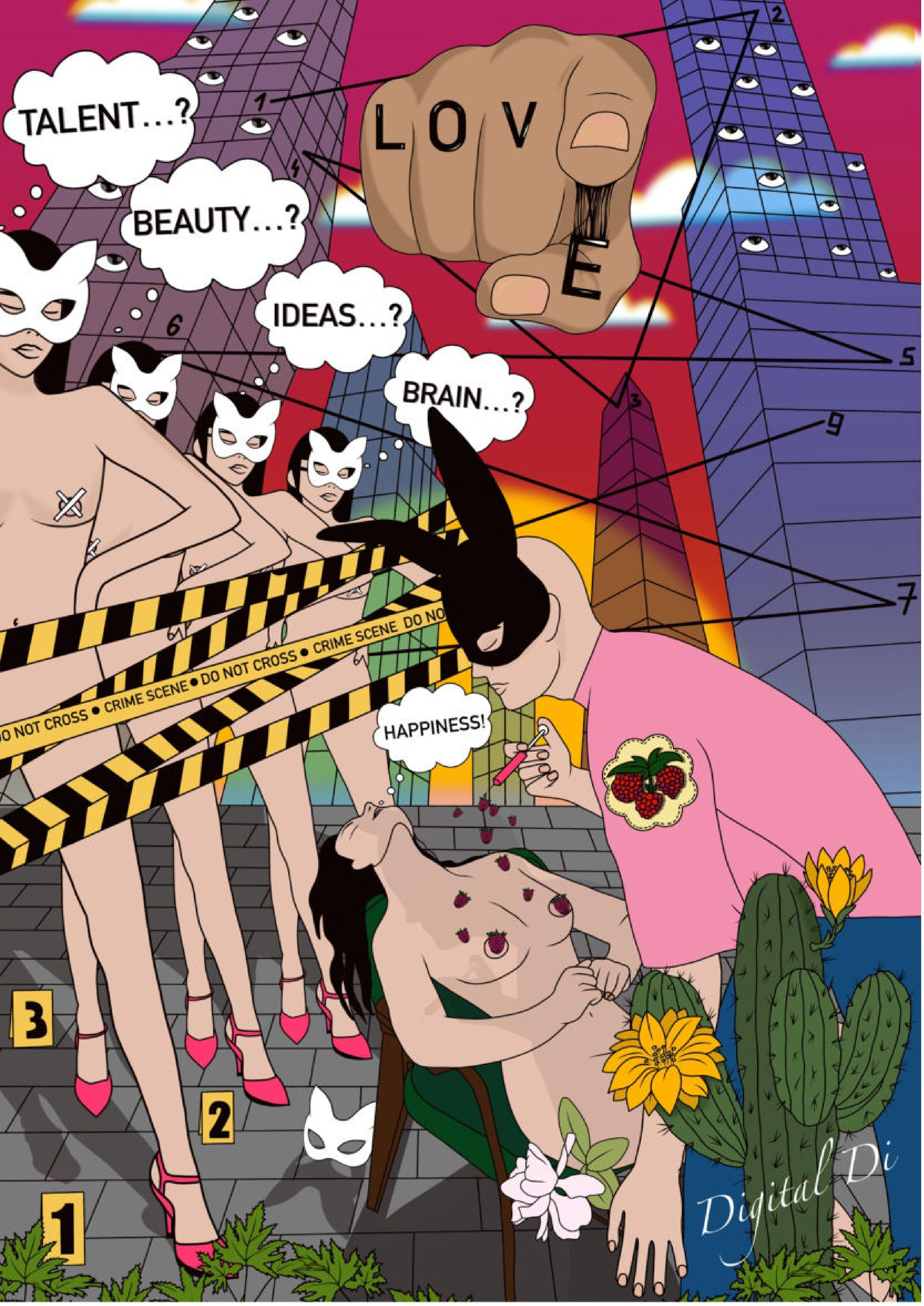
"This is a tough alternative story about a girl's relationship with her boyfriend, who does not appreciate her, and the society in which she has to find her place. Is she pretending, or is she being honest with herself? Is she honestly concerned about the garbage problem in the city, or does she not care about it, to avoid being stuck chewing gum when she leaves her favorite shopping mall? Is she ready to give her heart to a man who only promises "blah blah" and always chooses something else (like a muffin) instead of her, or is she ready to send him to hell?"

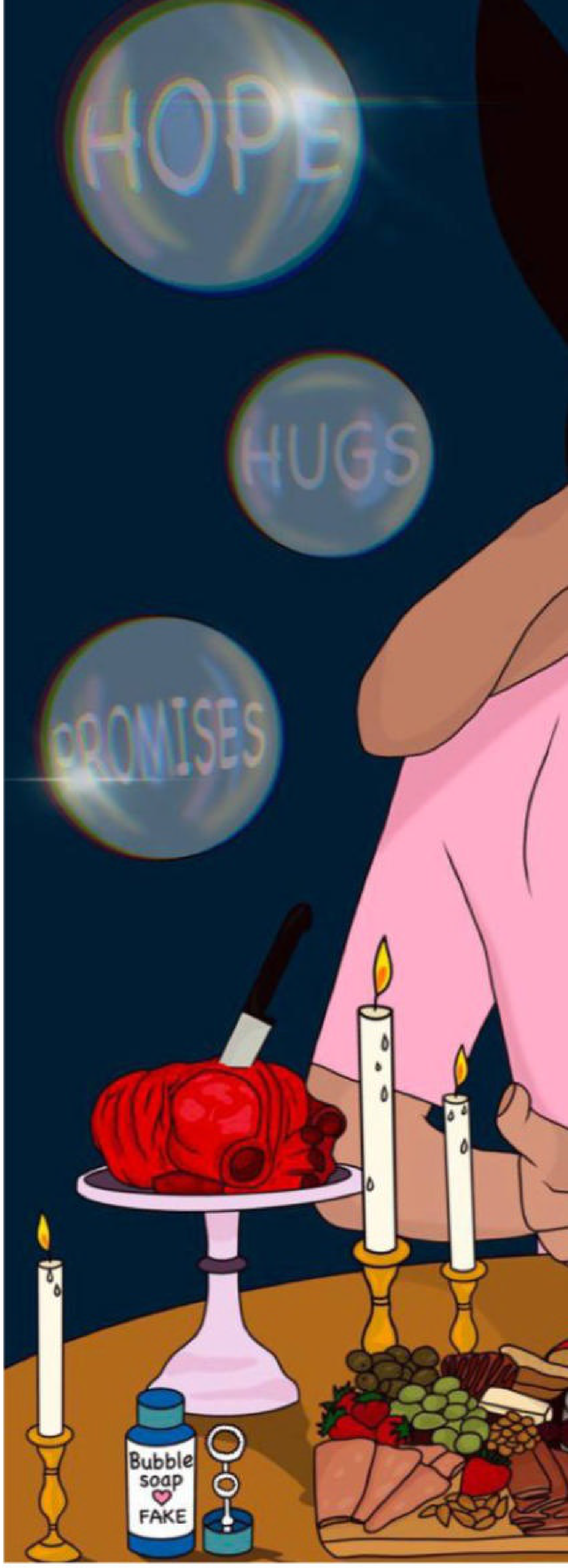

In case of a breakdown, call:
212-08-21


FOREVER NEVER
I choose You, MUFFIN
Attention! The machine does not give change
Di

Left Page: Beautiful Tragedy
40x50 cm, digital art poster.
Digital Di © All rights reserved.

Left: I choose you, muffin
40x50 cm, digital art poster.
Digital Di © All rights reserved.


TALENT...?
BEAUTY...?
IDEAS...?
BRAIN...?
LOVE
HAPPINESS!
CRIME SCENE • DO NOT CROSS • CRIME SCENE DO NOT CROSS
1
2
3
4
5
6
7
9
Digital Di

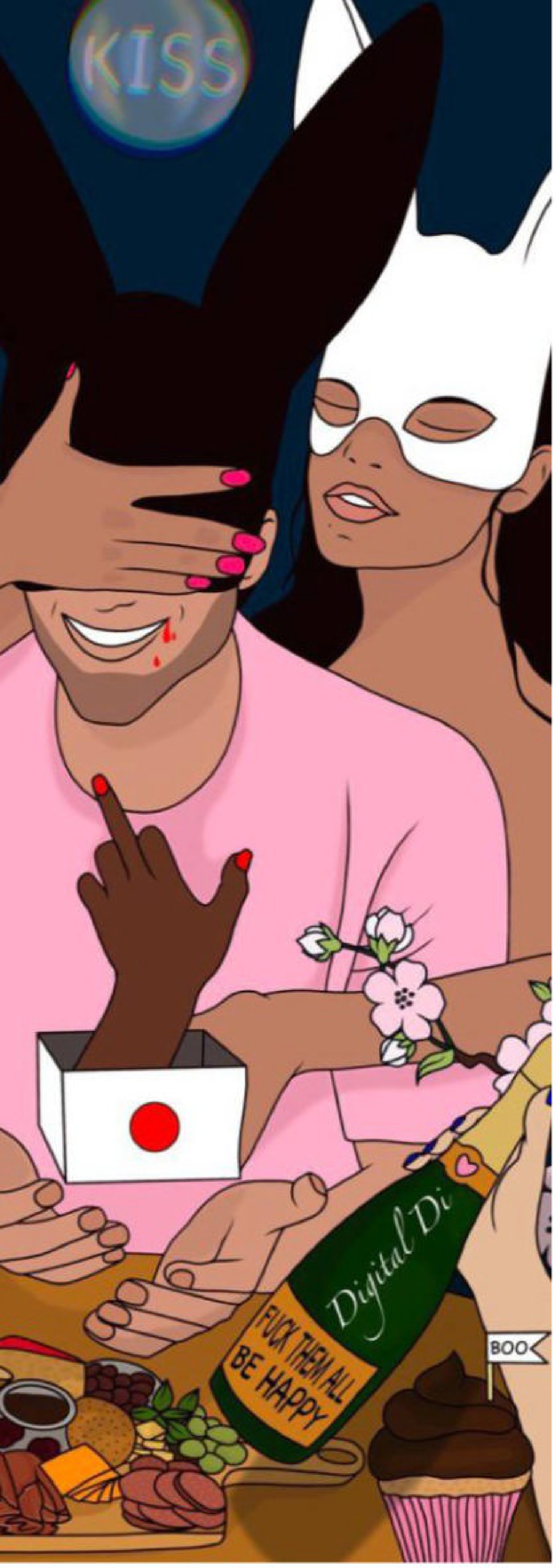

HOPE
HUGS
PROMISES
Bubble soap FAKE

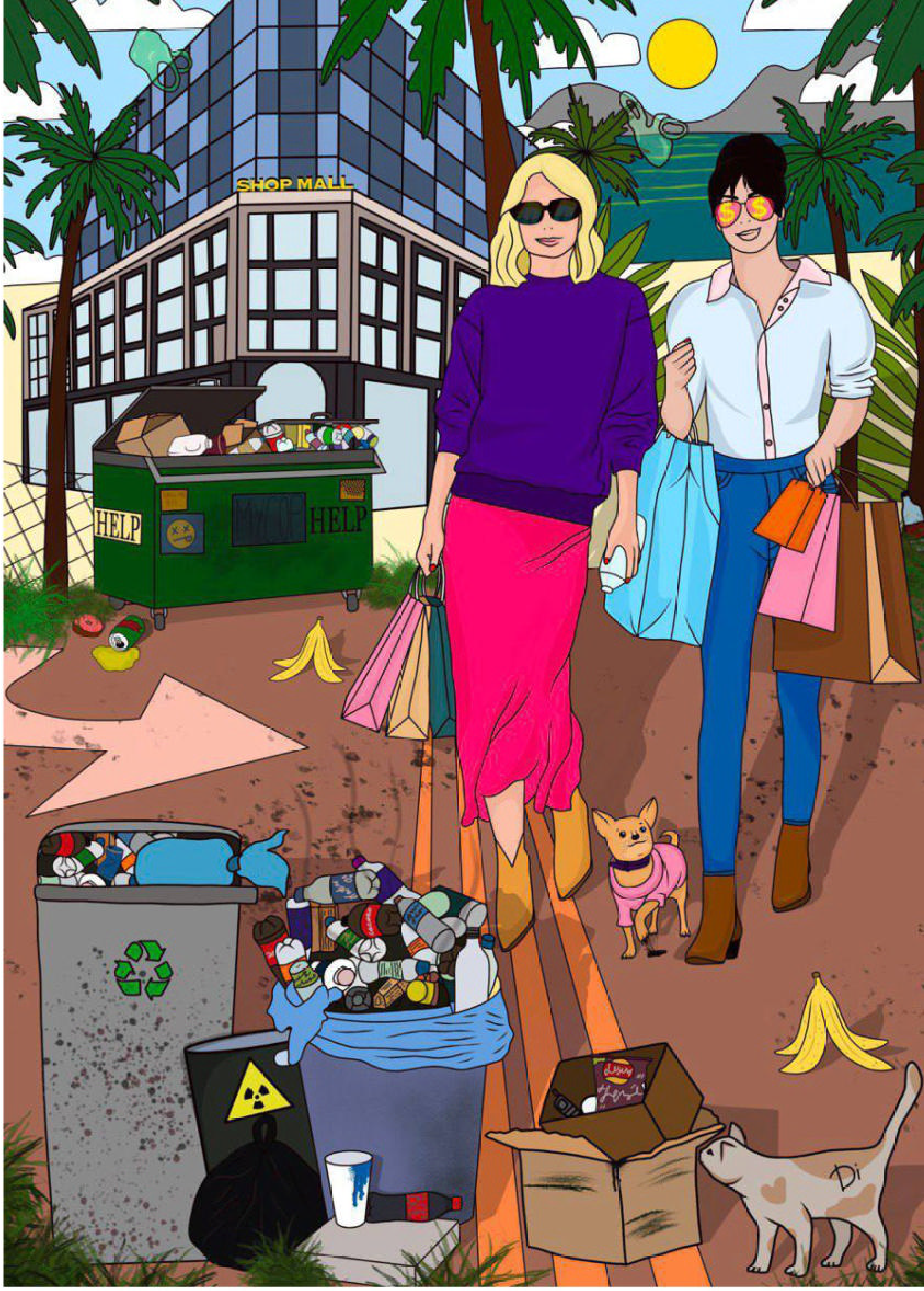
Top Left: Don't be so fake
40x50 cm, digital art poster.
Digital Di © All rights reserved.

Top Middle: Fuck you, honestly
40x50 cm, digital art poster.
Digital Di © All rights reserved.

Right Page: Trash Shopping
40x50 cm, digital art poster.
Digital Di © All rights reserved.

> **I AIM TO INFLUENCE THE VIEWERS BY EXPRESSING THE MESSAGE OF NOT BEING AFRAID TO TAKE THE FIRST STEP AND NOT PAYING ATTENTION TO SOCIETY'S "STANDARDS."**


KISS
Digital Di
FUCK THEM ALL
BE HAPPY
BOO


SHOP MALL
HELP
HELP
Di

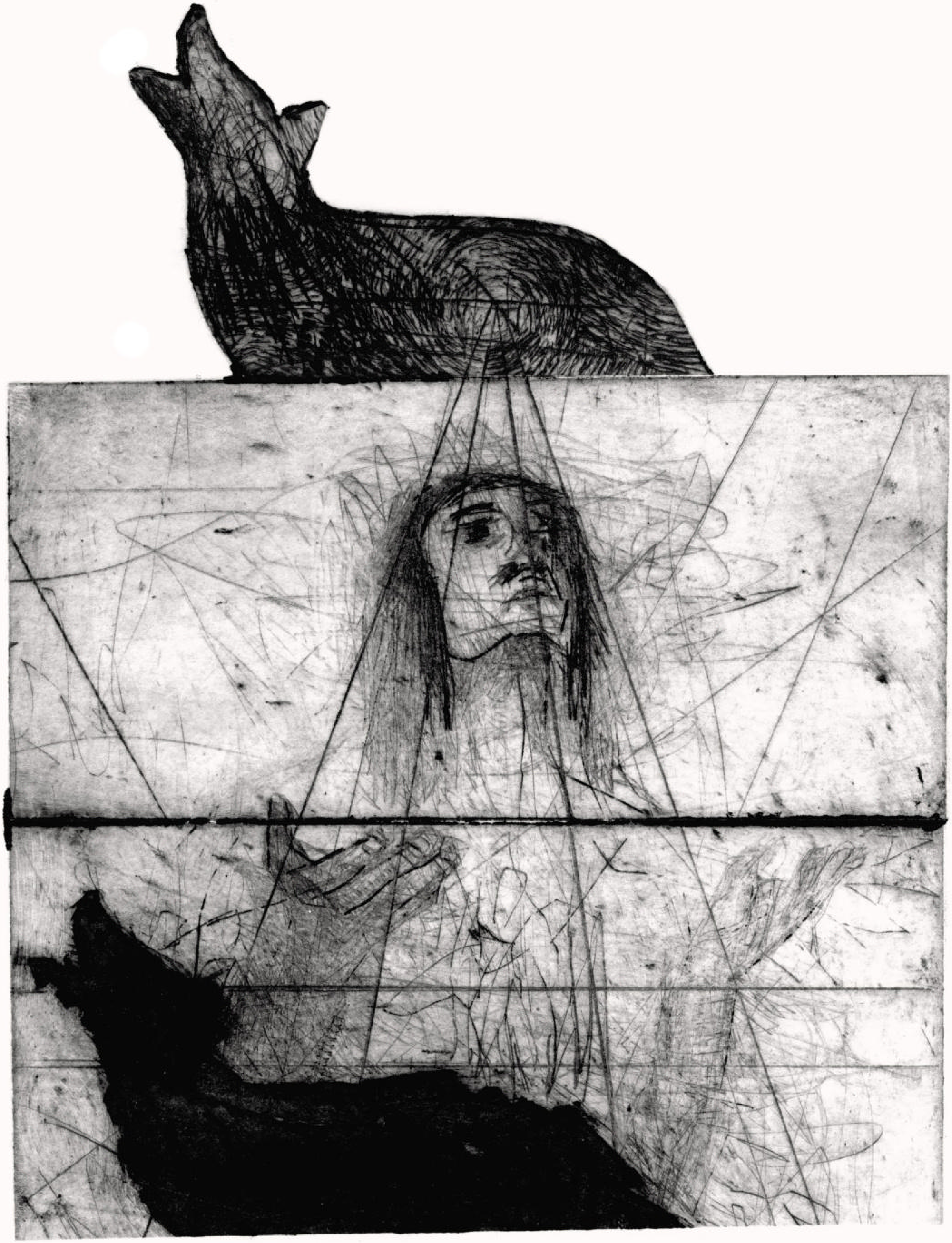
> **IS SHE READY TO GIVE HER HEART TO A MAN WHO ONLY PROMISES "BLAH BLAH" AND ALWAYS CHOOSES SOMETHING ELSE, INSTEAD OF HER, OR IS SHE READY TO SEND HIM TO HELL?"**

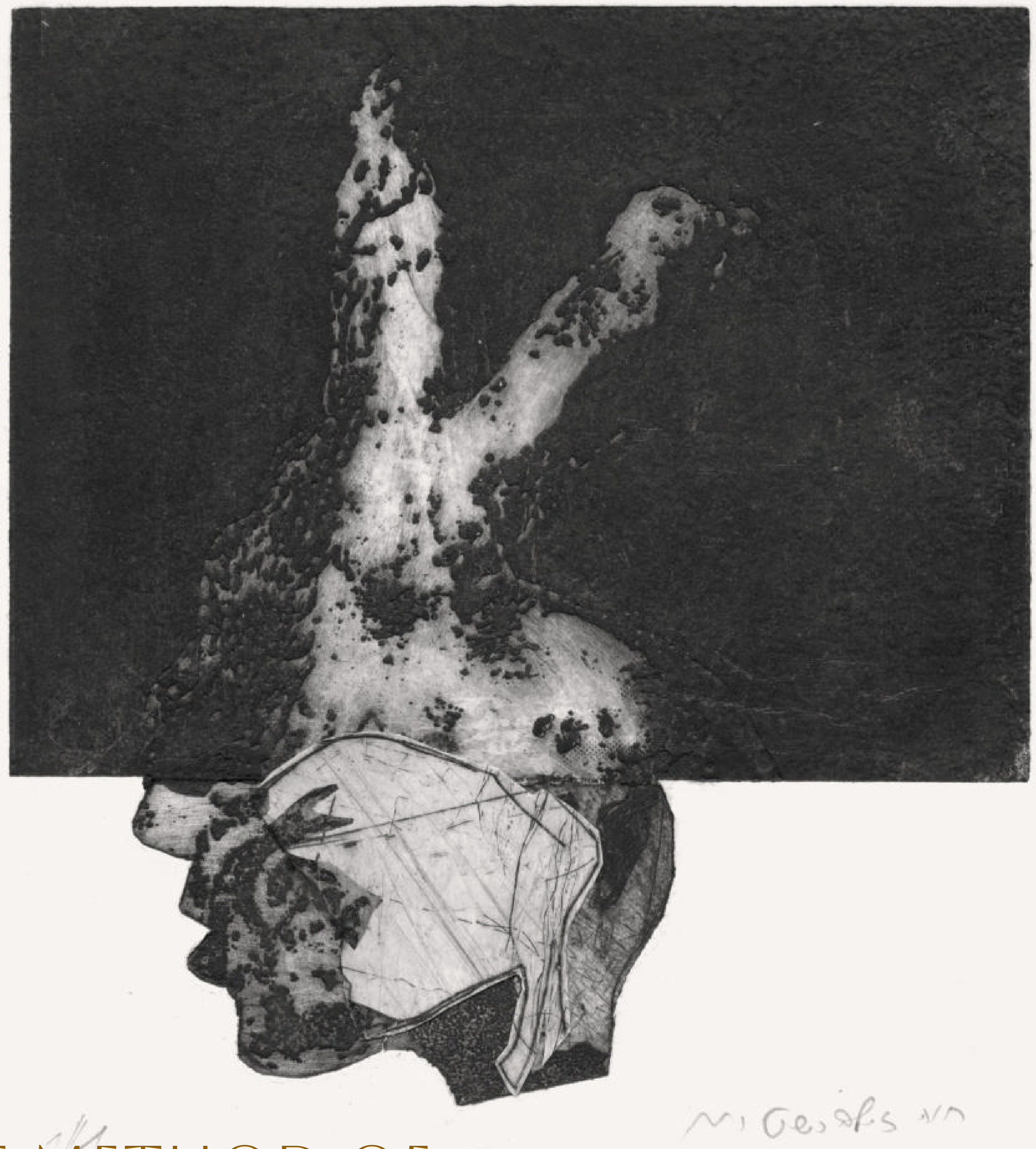
DIGITAL DI

INSTAGRAM: @DIGITAL_DI_ART
DEVIANTART: @DIGITALDIART

VISIT Digital Di Art Gallery
Digital Di Art, Saripolou, Limassol 3041
Tel. +35796277833

Untitled #497. 2022
Etching, Dry Point. 30x21 cm
Hava Zilbershtein © All rights reserved.



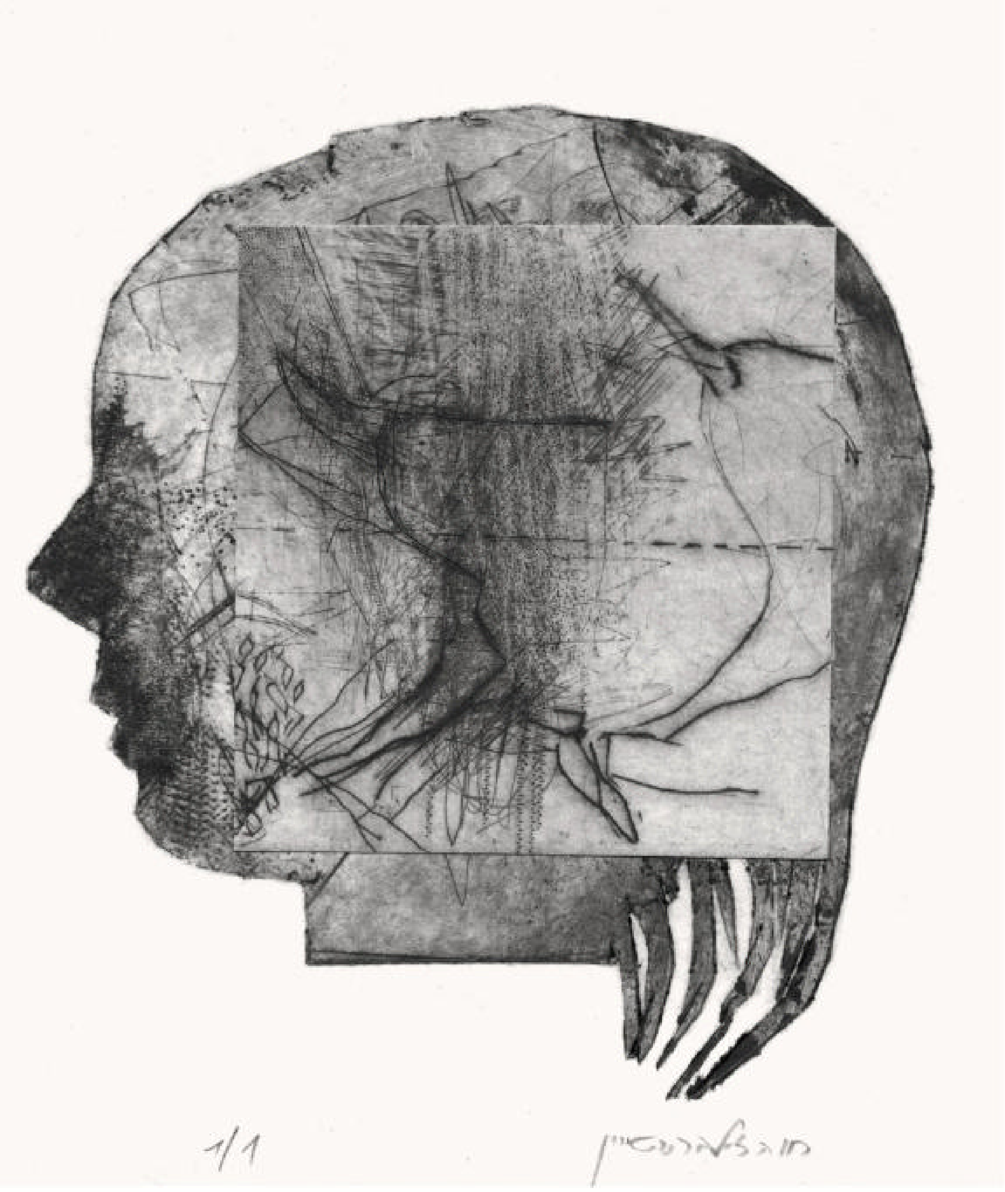


THE METHOD OF PRINTMAKING

HAVA ZILBERSHTEIN

Untitled #596. 2022
Etching, Dry Point. 27x21 cm
Hava Zilbershtein © All rights reserved.

> "THIS TECHNIQUE IS THE MOST SUITABLE TO EXPRESS MYSELF BECAUSE OF THE CHARACTER OF THE TEXTURES. IN MY WORKS, I USE FIGURES OF LINES AND STAINS IN AN ABSTRACT AND VAGUE ENVIRONMENT."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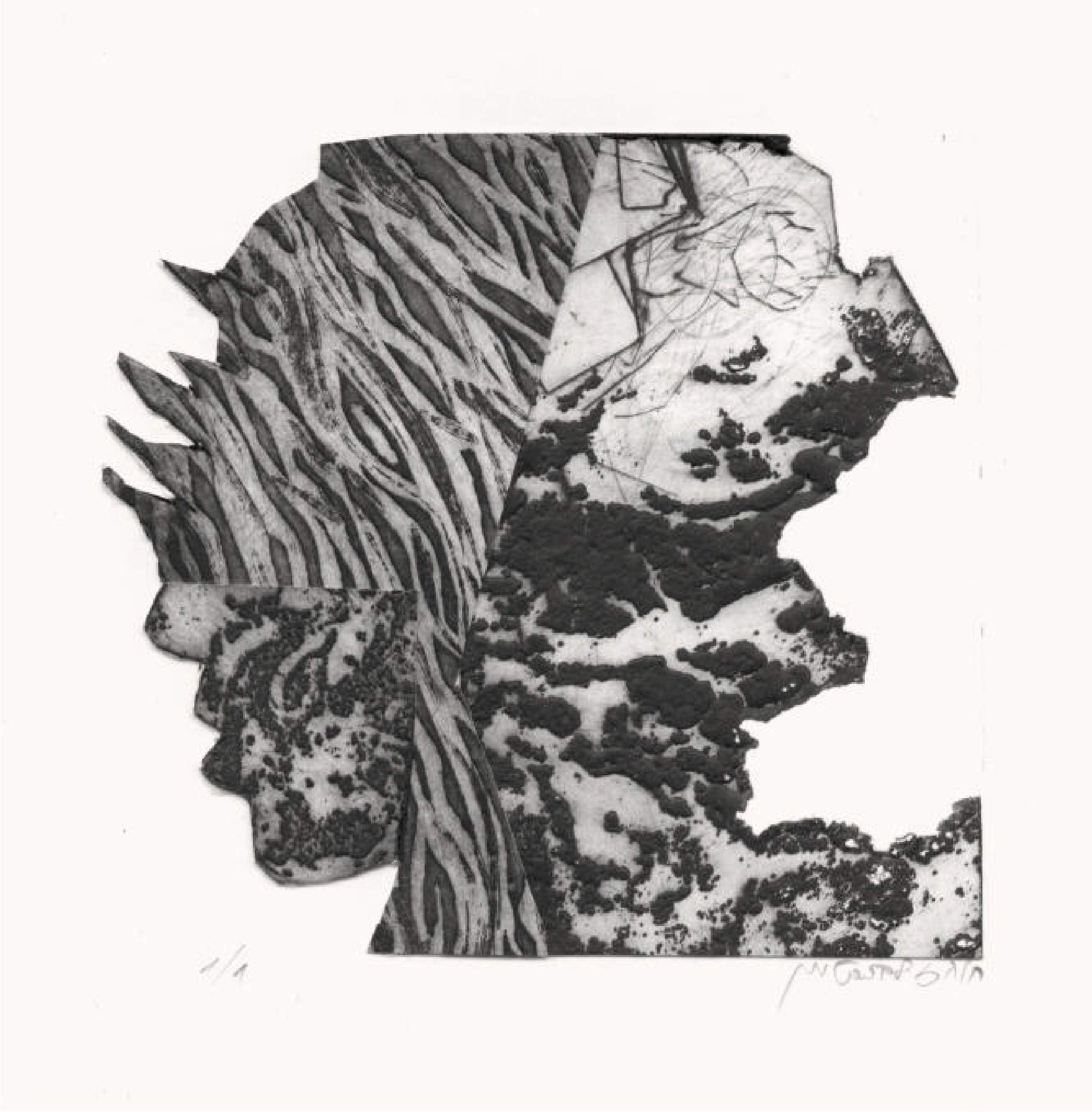
חוה זילברשטיין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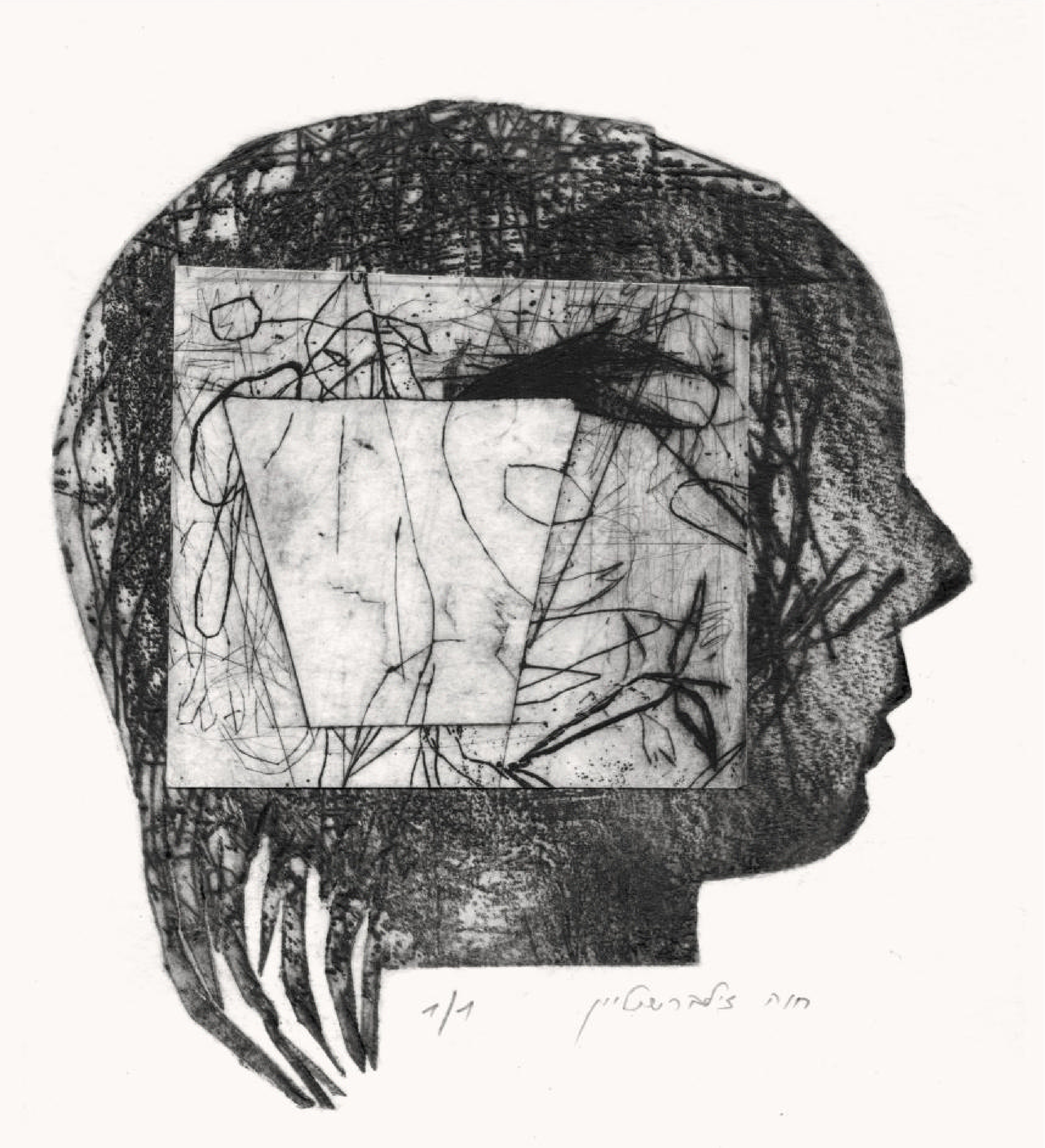
חוה זילברשטיין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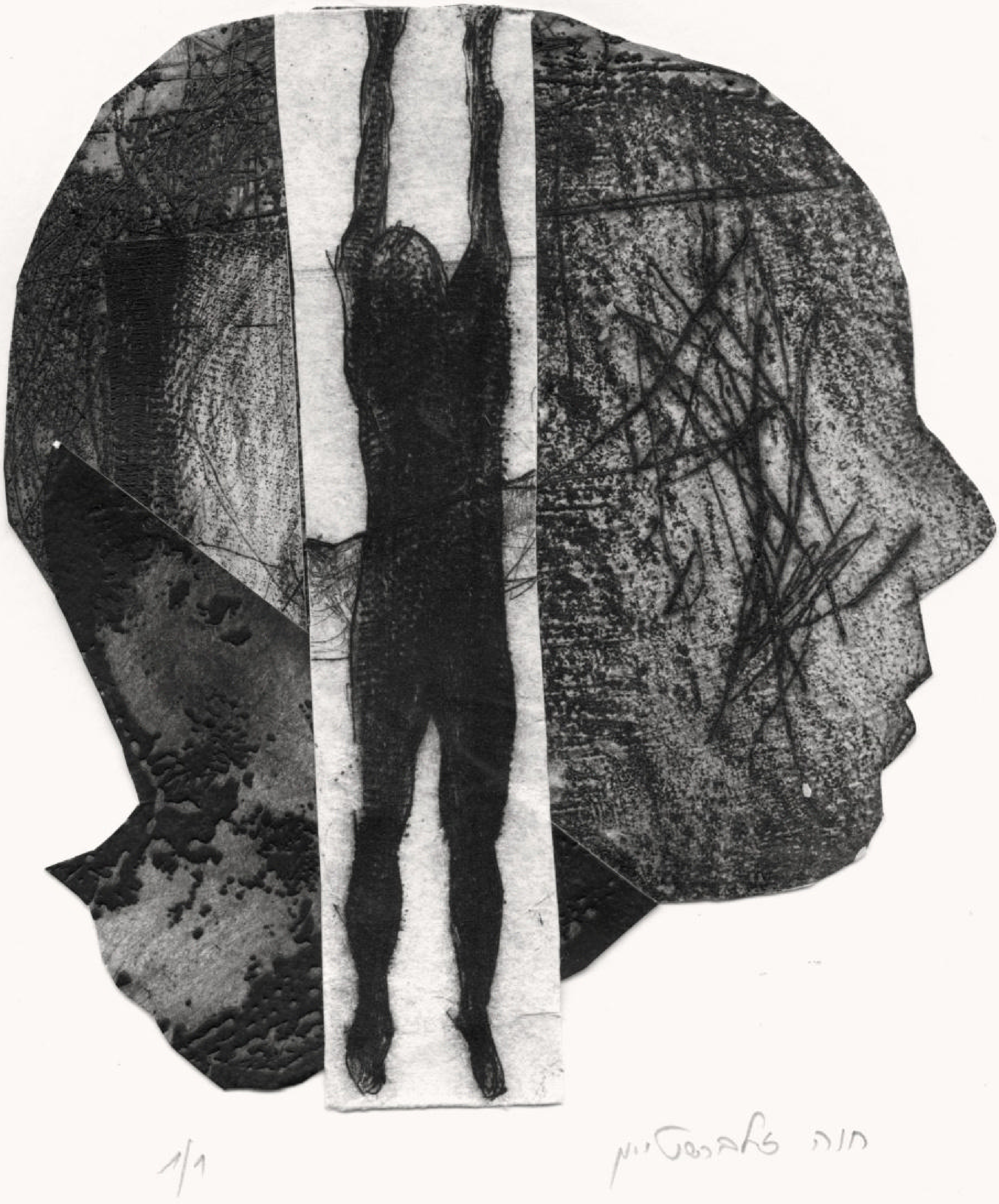
חוה זילברשטיין

THE METHOD OF PRINTMAKING
HAVA ZILBERSHTEIN

Top Left: Untitled #608. 2022
Etching, Dry Point. 34x24 cm
Hava Zilbershtein © All rights reserved.

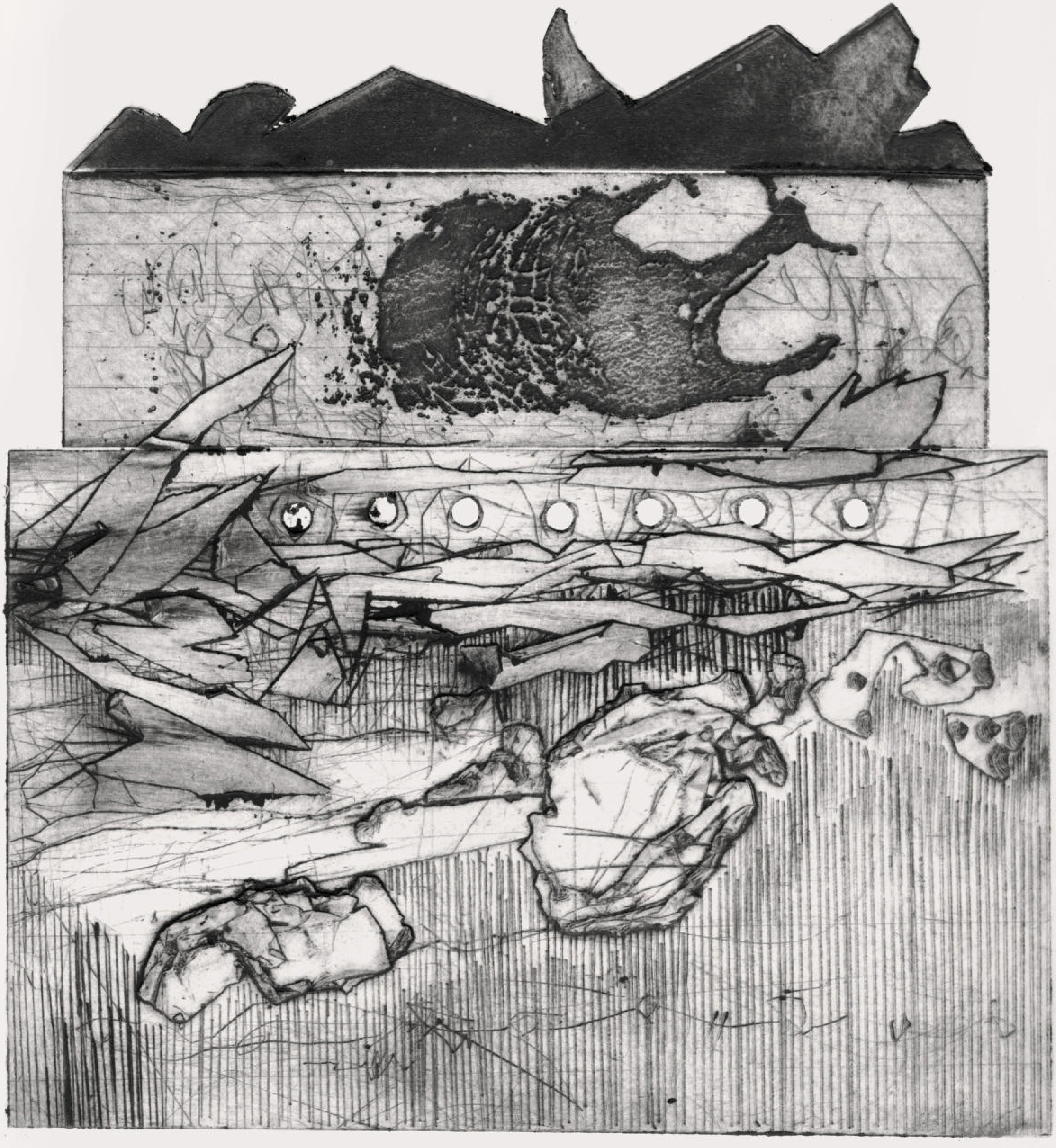
Top Right: Untitled #614. 2022
Etching, Dry Point. 30x21 cm
Hava Zilbershtein © All rights reserved.

Left: Untitled #607. 2022
Etching, Dry Point. 34x24 cm
Hava Zilbershtein © All rights reserved.



> After twenty years of art teaching, I preferred to devote myself to art only. Therefore, I have created my works in the last ten years by etching on zinc and aluminum plates. This technique is the most suitable to express myself because of the character of the textures. In my works, I use figures of lines and stains in an abstract and vague environment.
> My works have been represented eight times in individual exhibitions and more than thirty times in group exhibitions. In 2000, I was awarded the first prize in the "Pain" exhibition and contested with my work "Waves."
> - Hava Zilbershtein

Untitled #61. 2022
Etching, Dry Point. 30x21 cm
Hava Zilbershtein © All rights reserved.

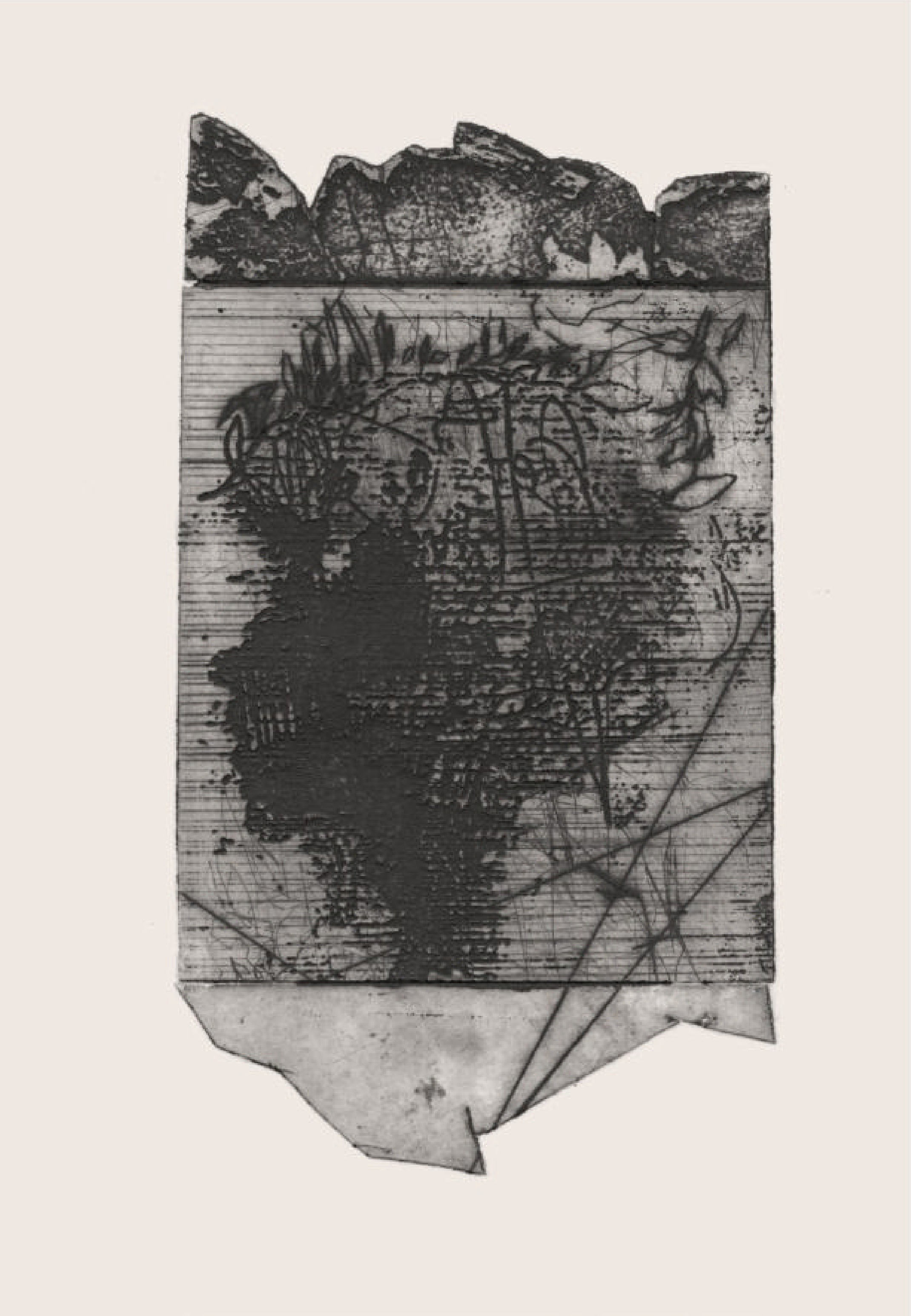


Untitled #554. 2021
Etching, Dry Point. 37x30 cm
Hava Zilbershtein © All rights reserved.

Right Page: Untitled #575. 2022
Etching, Dry Point. 35x25 cm
Hava Zilbershtein © All rights reserved.

THE METHOD OF PRINTMAKING

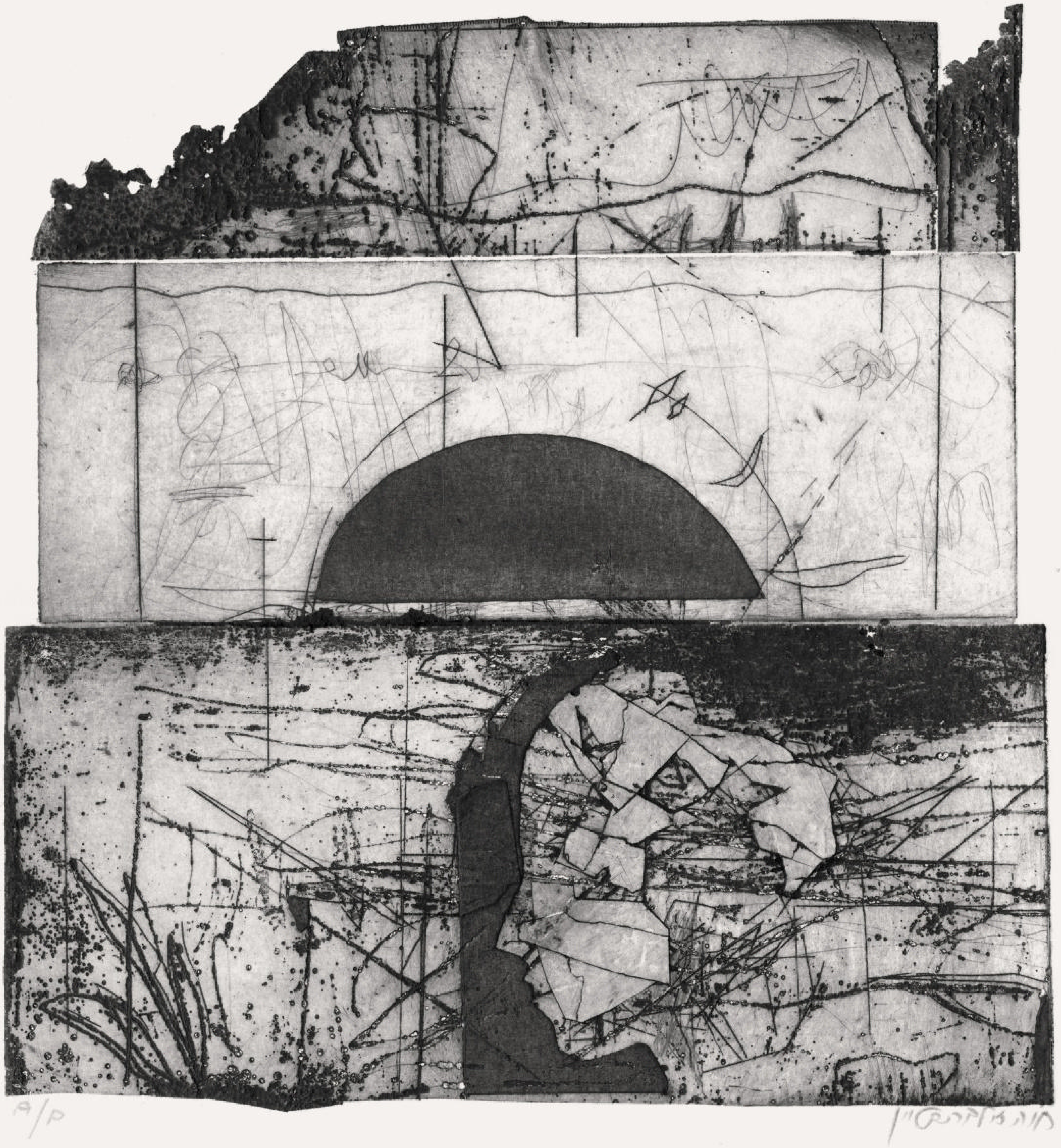
HAVA ZILBERSHTEIN



Hava Zilbershtein, Born in 1953, Lives and works in Tel Aviv, Israel. She Graduated "The Midrasha" academy in 1975 and started her profession and mission as an Art teacher in the same year until 1995. She is a member of the "Israeli Painters and Sculptors Association."
Zilbershtein exhibited at the Tel Aviv Museum of Art and The Mormon University Jerusalem several times.

"After twenty years of art teaching, I preferred to devote myself to art only. Therefore, I have created my works in the last ten years by etching on zinc and aluminum plates. This technique is the most suitable to express myself because of the character of the textures. In my works, I use figures of lines and stains in an abstract and vague environment. My works have been represented eight times in individual exhibitions and more than thirty times in group exhibitions. In 2000, I was awarded the first prize in the "Pain" exhibition and contested with my work "Waves."

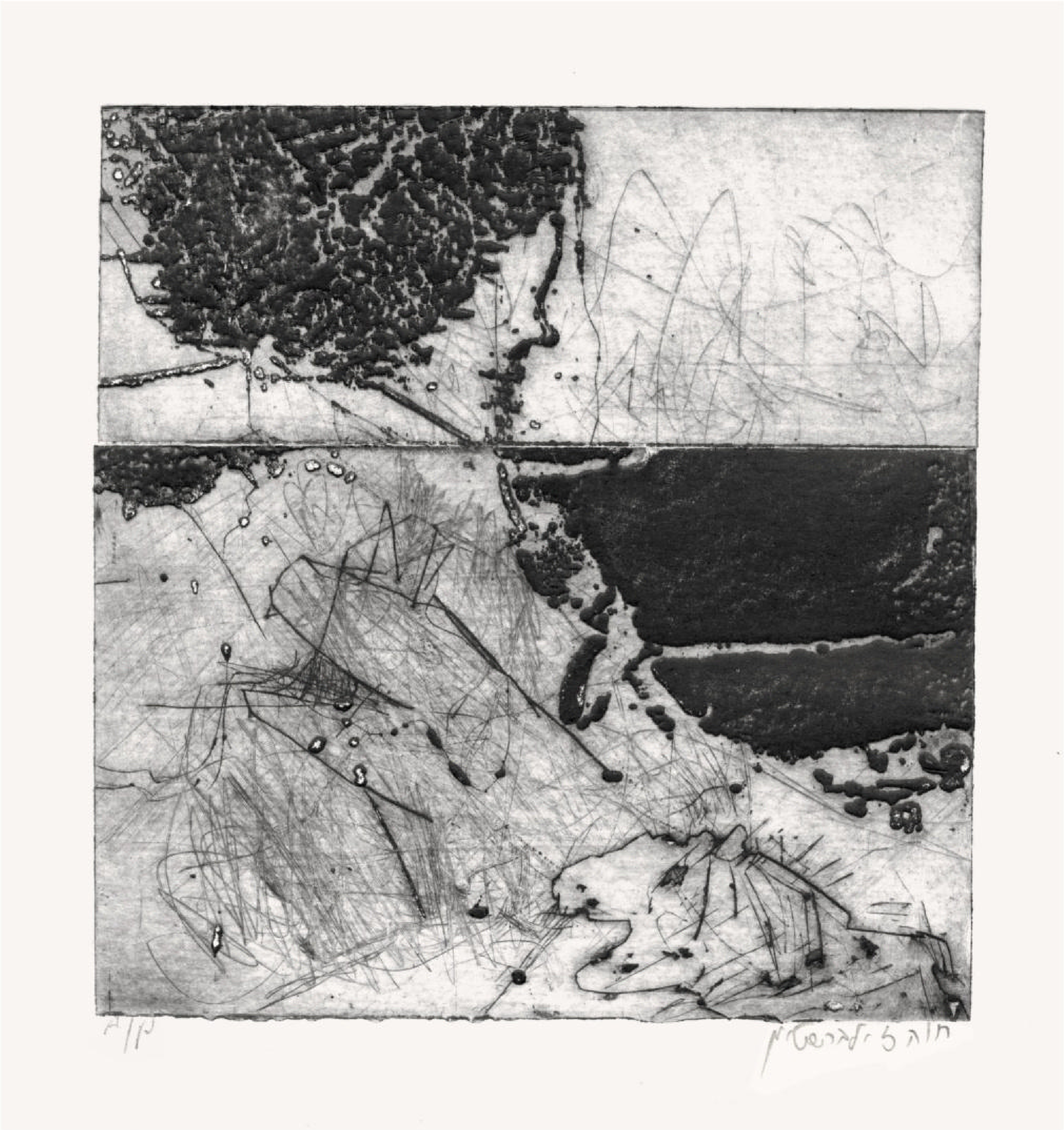
Top: Hava Zilbershtein at the studio ©
All rights reserved.



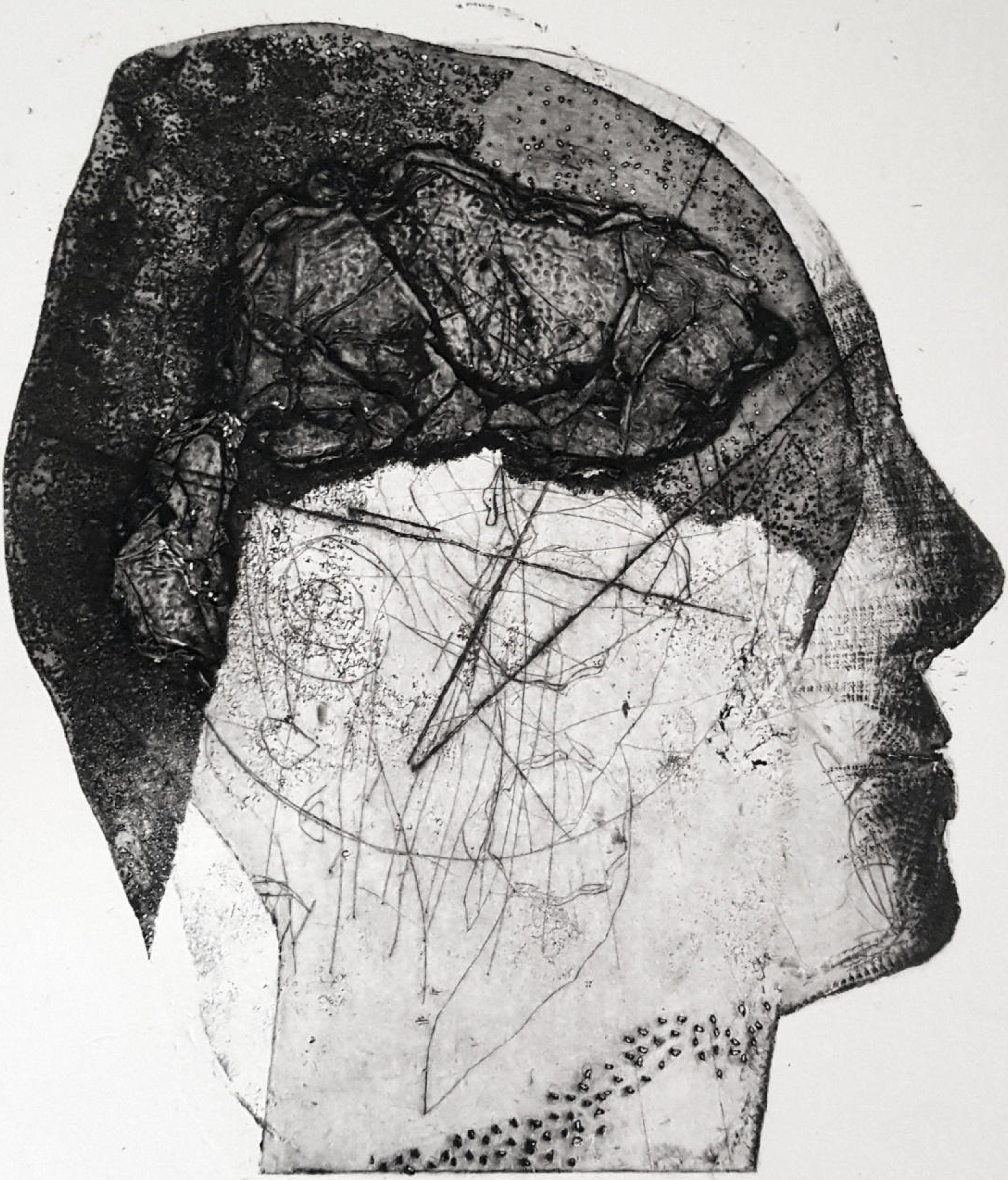
THE METHOD OF PRINTMAKING
HAVA ZILBERSHTEIN

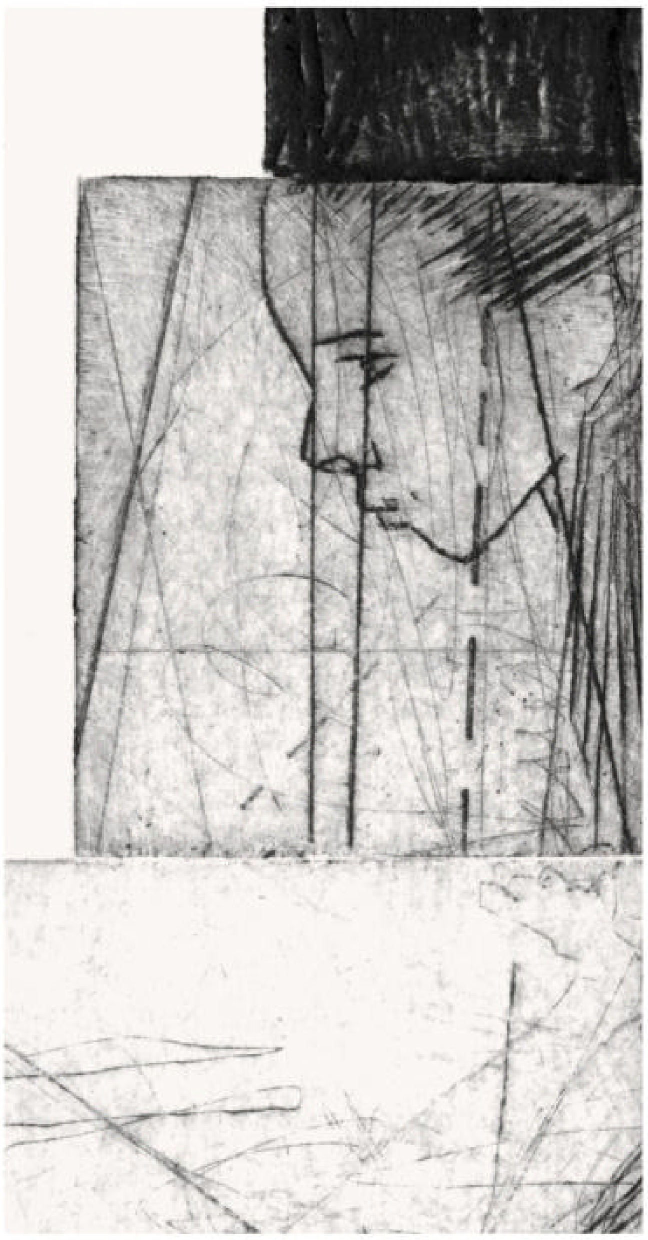
Untitled #565. 2021
Etching, Dry Point. 40x35 cm
Hava Zilbershtein © All rights reserved.

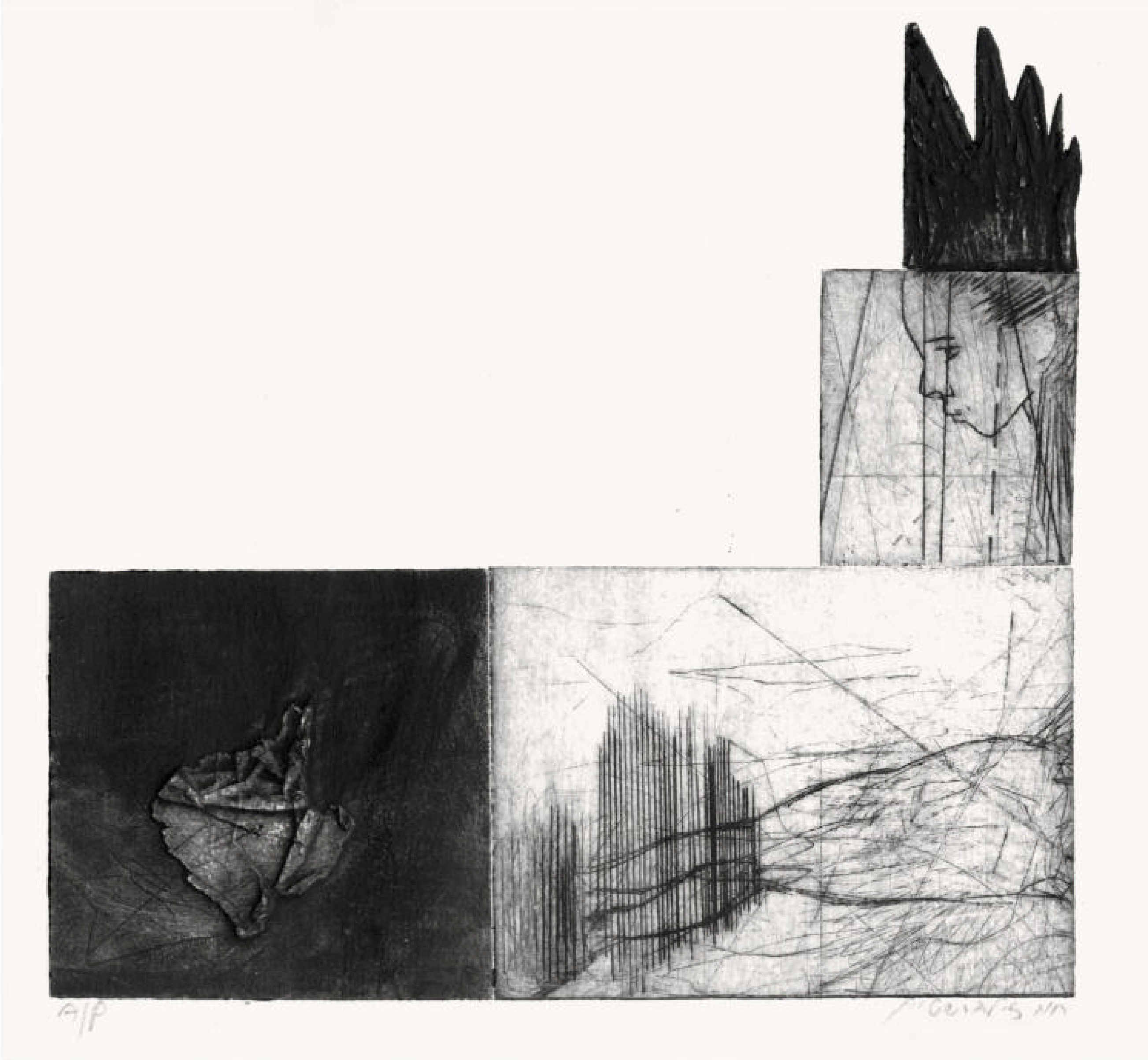
Right Page: Untitled #643. 2023
Etching, Dry Point. 34x24 cm
Hava Zilbershtein © All rights reserved.



During the past years, Zilbershtein's work has been published in international art magazines, including Art Market Magazine Issue #46, April 2020, LandEscape Art Review – Anniversary Edition, Dec 28, 2015, Pain IASP - Volume 139, Sep 2008. Among her solo exhibitions, you will find the Meirhoff Gallery, Tel Aviv Museum, Zaritsky Artists House Tel Aviv, and Tova Osman Gallery, Tel Aviv.
From many group exhibitions, Zilbershtein presented her work at the Bible Museum, Tel Aviv, in 2000, at the Rosario Gallery, Argentina, in 2001, and a group exhibition represented by Meirhoff Gallery, Tel Aviv Museum, in 2021. In 2023, she also featured her work at the "Contemporary Local Print Festival" at Jerusalem Print Workshop.







THE METHOD OF
PRINTMAKING
HAVA ZILBERSHTEIN

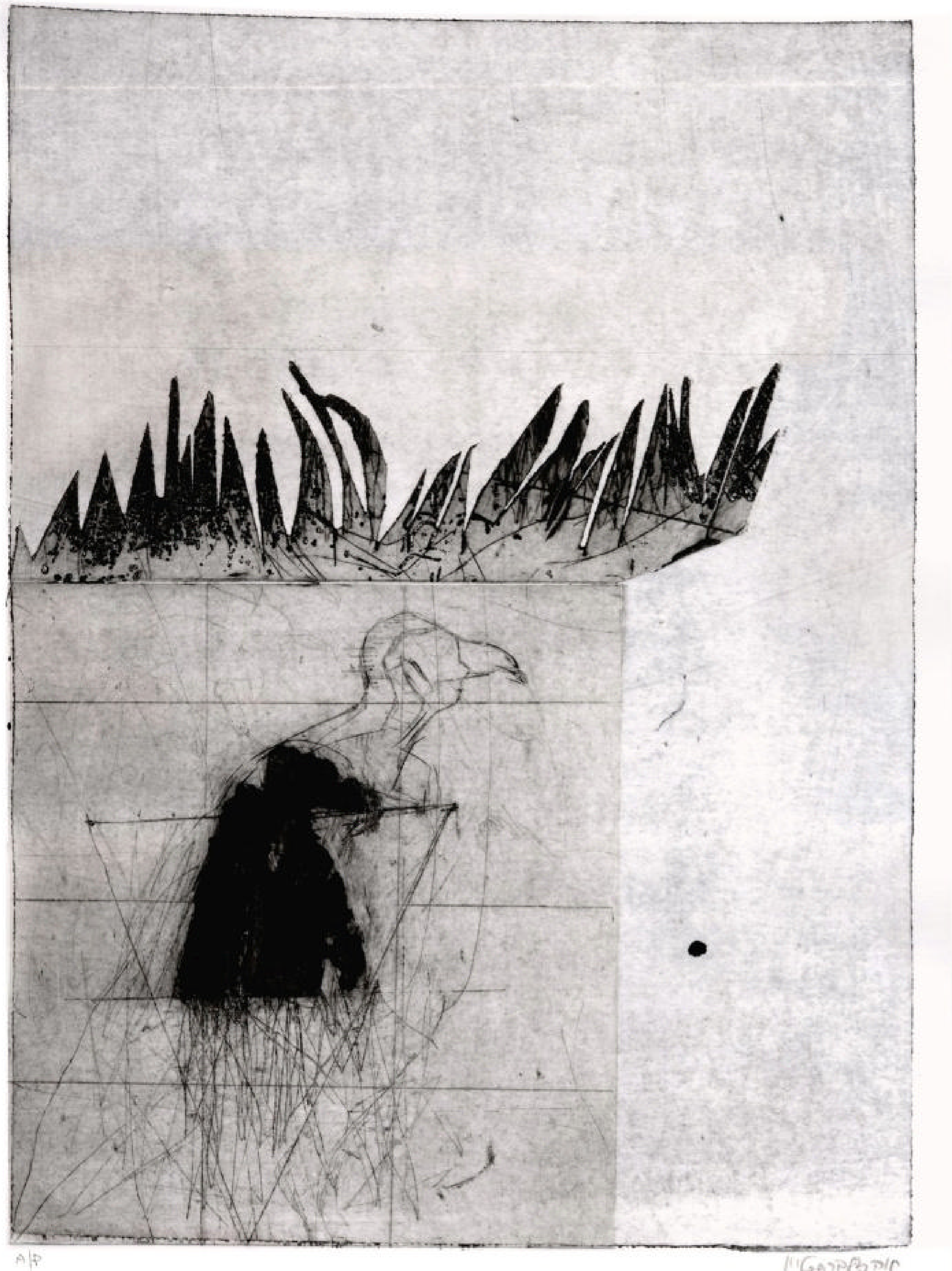
> "AFTER TWENTY YEARS OF ART TEACHING, I PREFERRED TO DEVOTE MYSELF TO ART ONLY. THEREFORE, I HAVE CREATED MY WORKS IN THE LAST TEN YEARS BY ETCHING ON ZINC AND ALUMINUM PLATES."

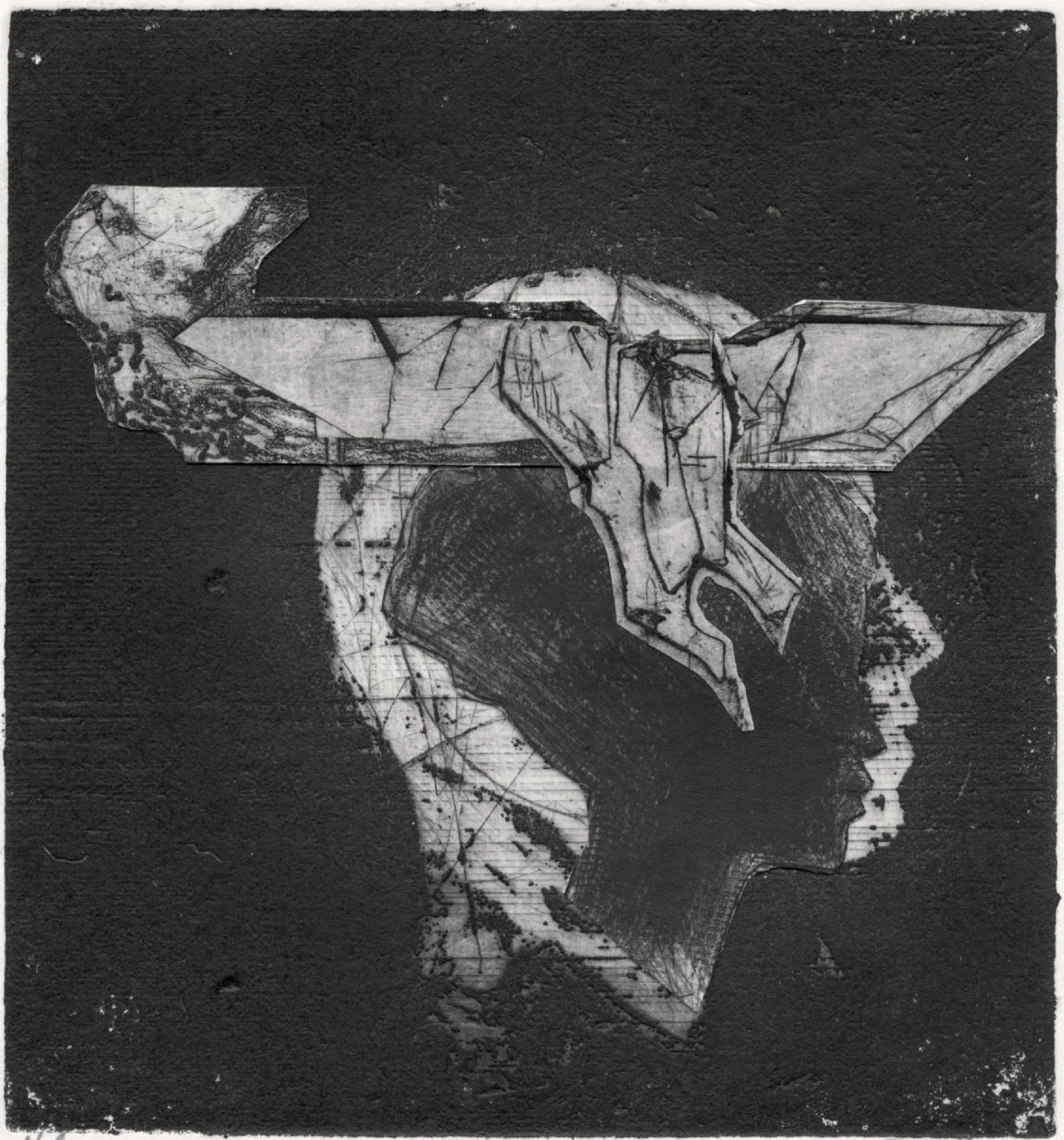
Left Page: Untitled #412. 2020
Etching, Dry Point. 27x21cm
Hava Zilbershtein © All rights reserved.

Top Right: Untitled #642. 2023
Etching, Dry Point. 37x30 cm
Hava Zilbershtein © All rights reserved.

Top Left: Untitled #642. 2023. (Detail)
Etching, Dry Point. 37x30 cm
Hava Zilbershtein © All rights reserved.

Right: Untitled #489. 2022
Etching, Dry Point. 50x70 cm
Hava Zilbershtein © All rights reserved.





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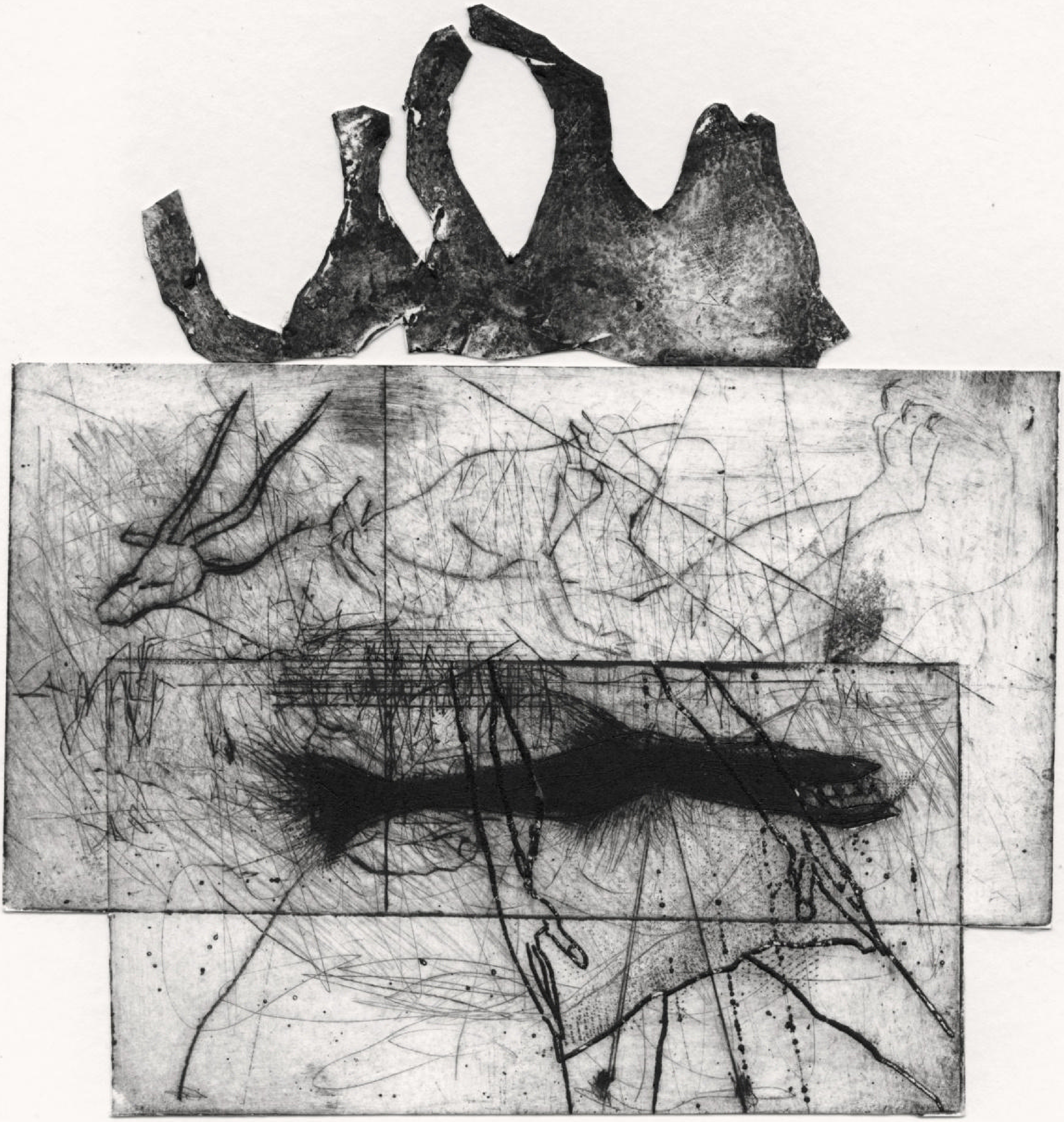
חוה זלברשטיין

Untitled #613. 2022
Etching, Dry Point. 34x24 cm
Hava Zilbershtein © All rights reserved.

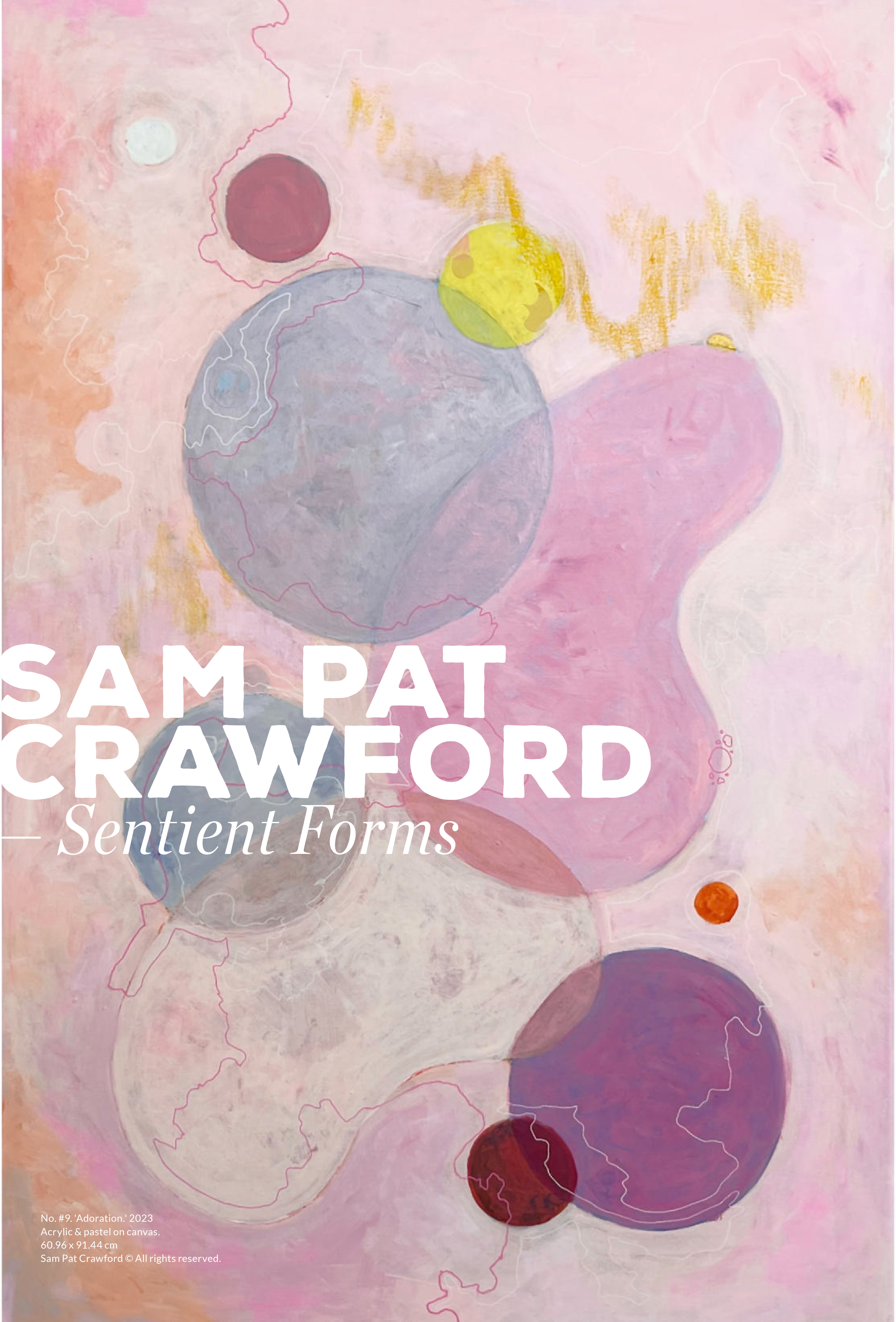
Right Page: Untitled #621. 2023
Etching, Dry Point. 37x30 cm
Hava Zilbershtein © All rights reserved.



THE METHOD OF PRINTMAKING

HAVA ZILBERSHTEIN

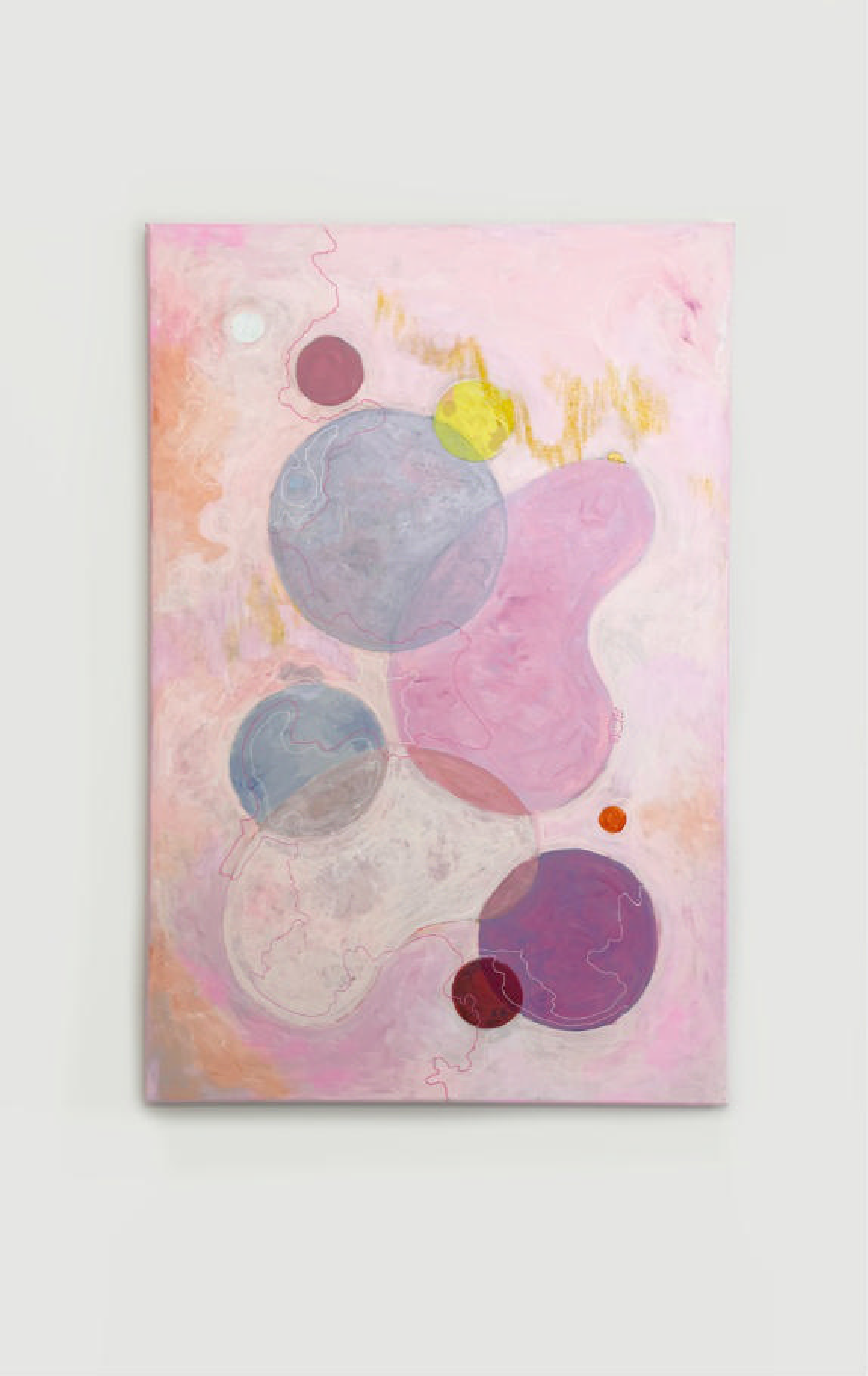
EMAIL: HAVAZIL@GMAIL.COM
WEBSITE: HAVAZIL.WIX.COM/HAVA
INSTAGRAM: @HAVA_THE_PRINTMAKER

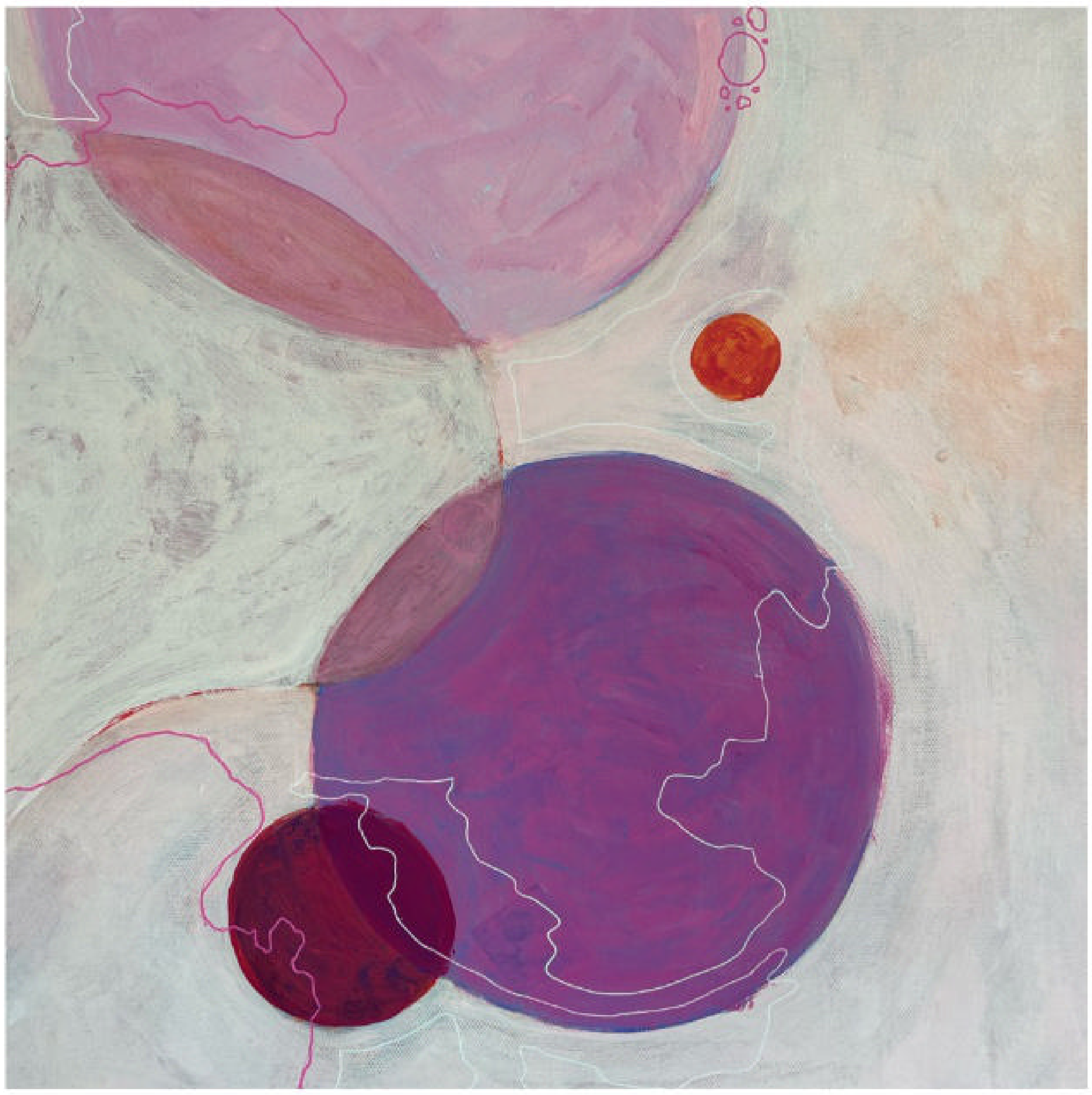


SAM PAT CRAWFORD

— *Sentient Forms*

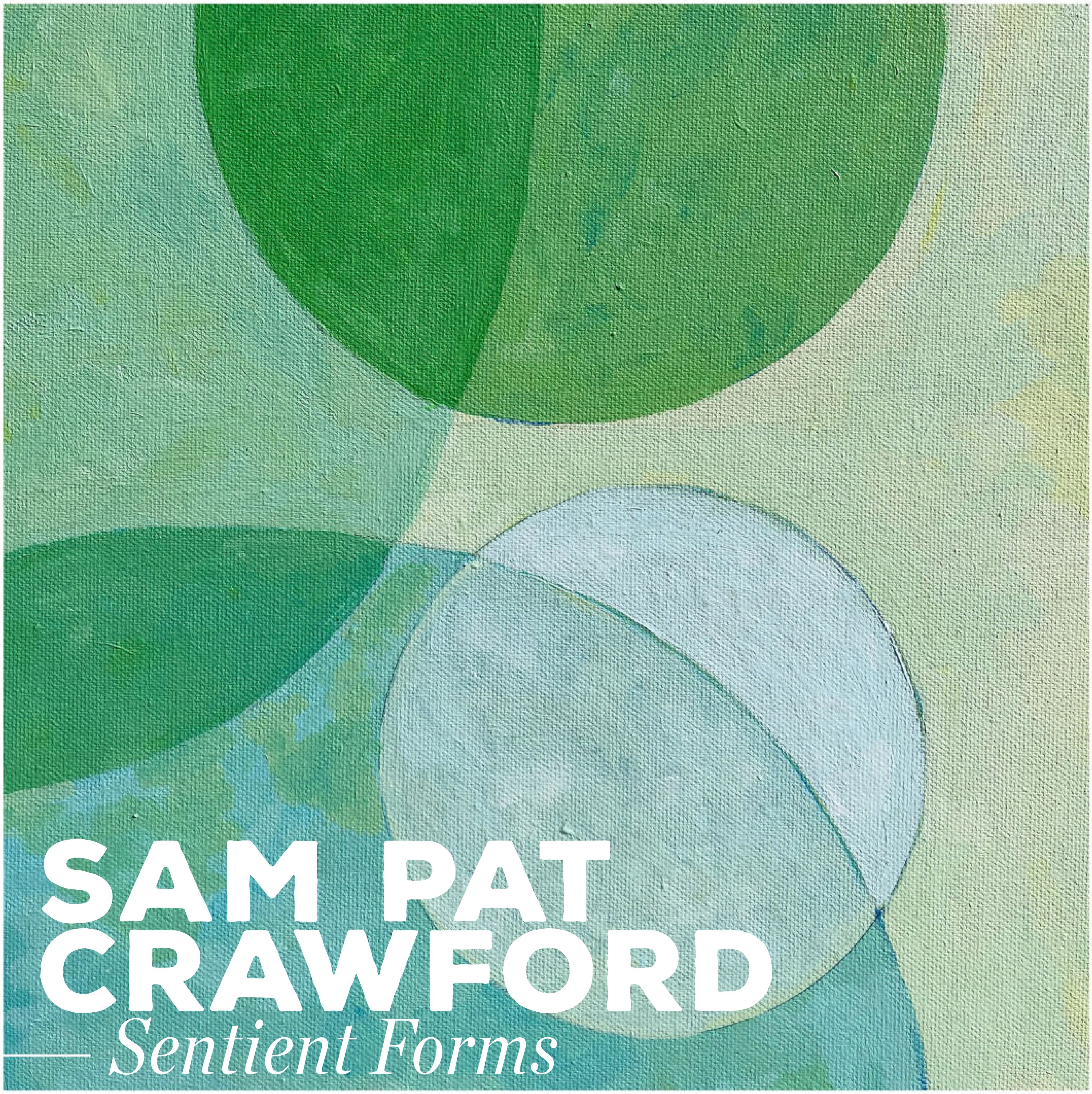
No. #9. 'Adoration.' 2023
Acrylic & pastel on canvas.
60.96 x 91.44 cm
Sam Pat Crawford © All rights reserved.





Sam Pat Crawford's 2022 - 2023 series "Sentient Forms" is a work of abstract paintings inspired by the tension of positive and negative space, transparencies, and emotional representation through shapes. She explores the human tendency to attribute emotion and personality to inanimate shapes through paintings of organic forms. The forms interact and have conversations with one another. However, the viewer's interpretations of the interactions may be more of an inward reflection of the viewer and how they see the relationships around themselves.

Left: No. #9. 'Adoration.' 2023 (Detail)
Top: No. #9. 'Adoration.' 2023. (Exhibition view)
Sam Pat Crawford © All rights reserved.



SAM PAT CRAWFORD

Sentient Forms

Sam Pat Crawford (B. 1995) is a Los Angeles multidisciplinary artist & architectural designer. After completing AP Art in high school, she went to Savannah College of Art & Design, where she studied both art & architecture, graduating with a BFA in Architecture. She gained her M. Arch from UCLA while making art, photography, and creating music on the side. She currently works as an architectural designer and creates abstract paintings and other artwork.

Top: No. 5.
'Dove & Olive.' 2022.
(Detail)
Sam Pat Crawford ©
All rights reserved.

Right Page: No. 5.
'Dove & Olive.' 2022
Acrylic on canvas
60.96cm x 91.44cm
Sam Pat Crawford ©
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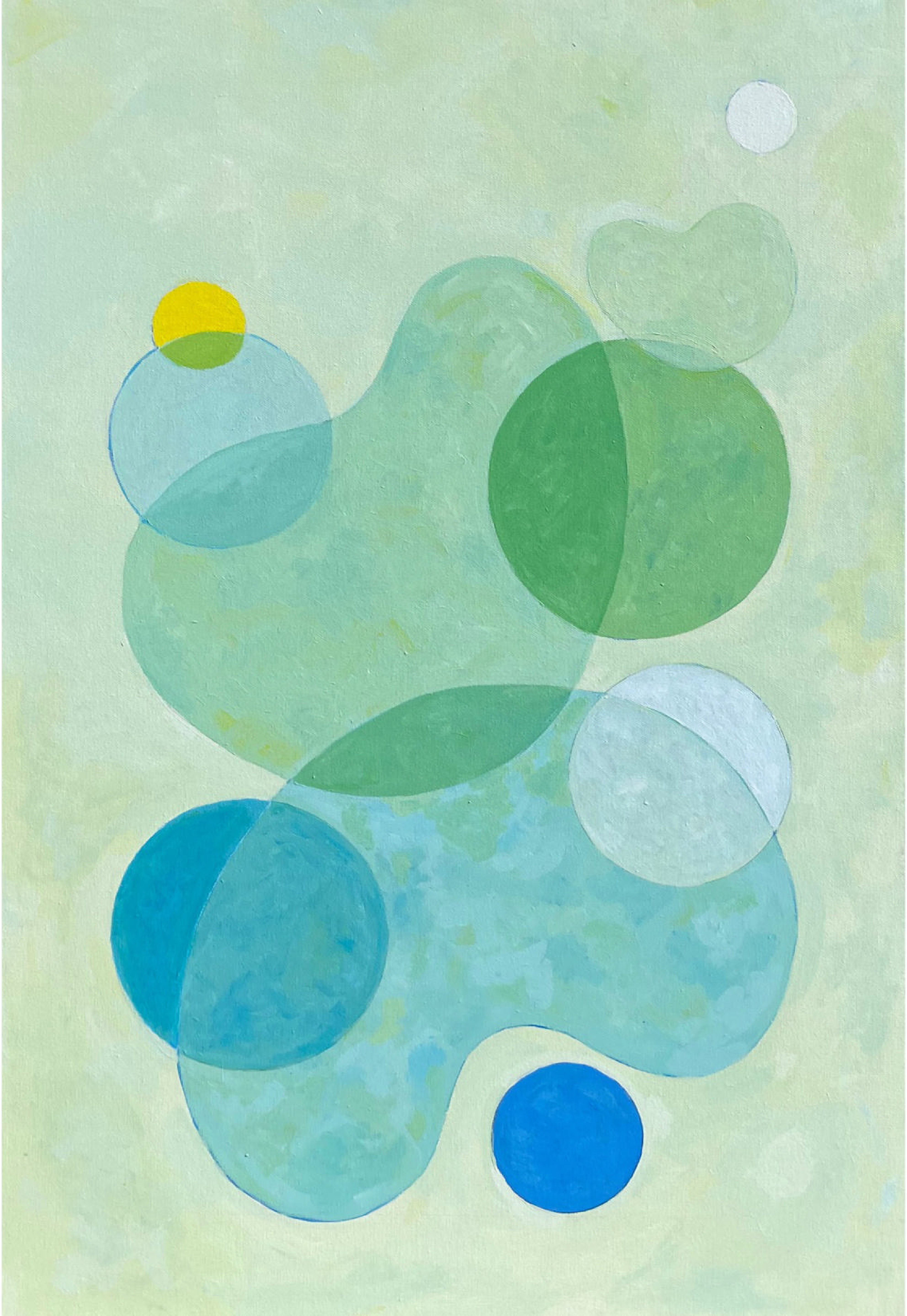

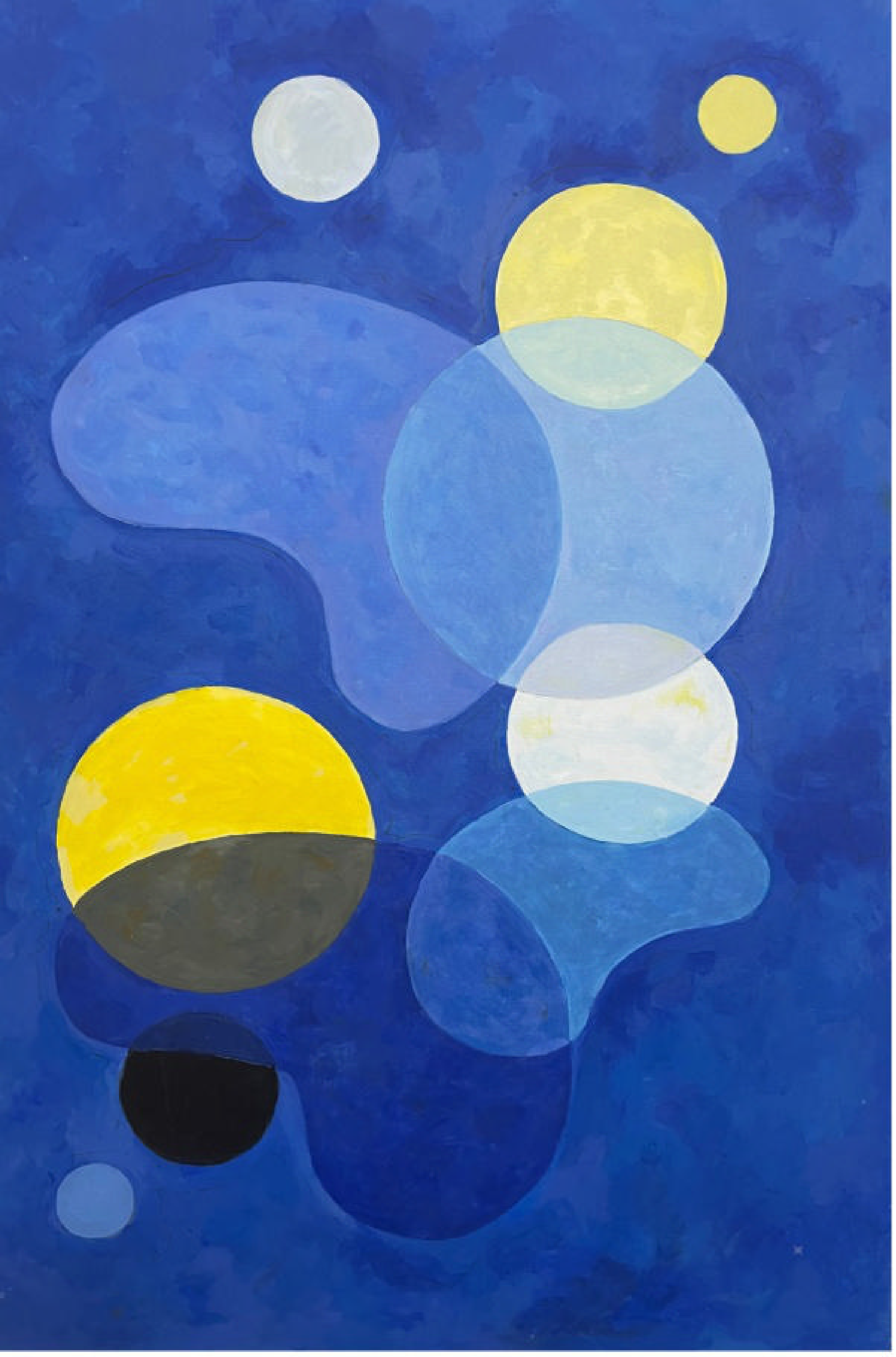

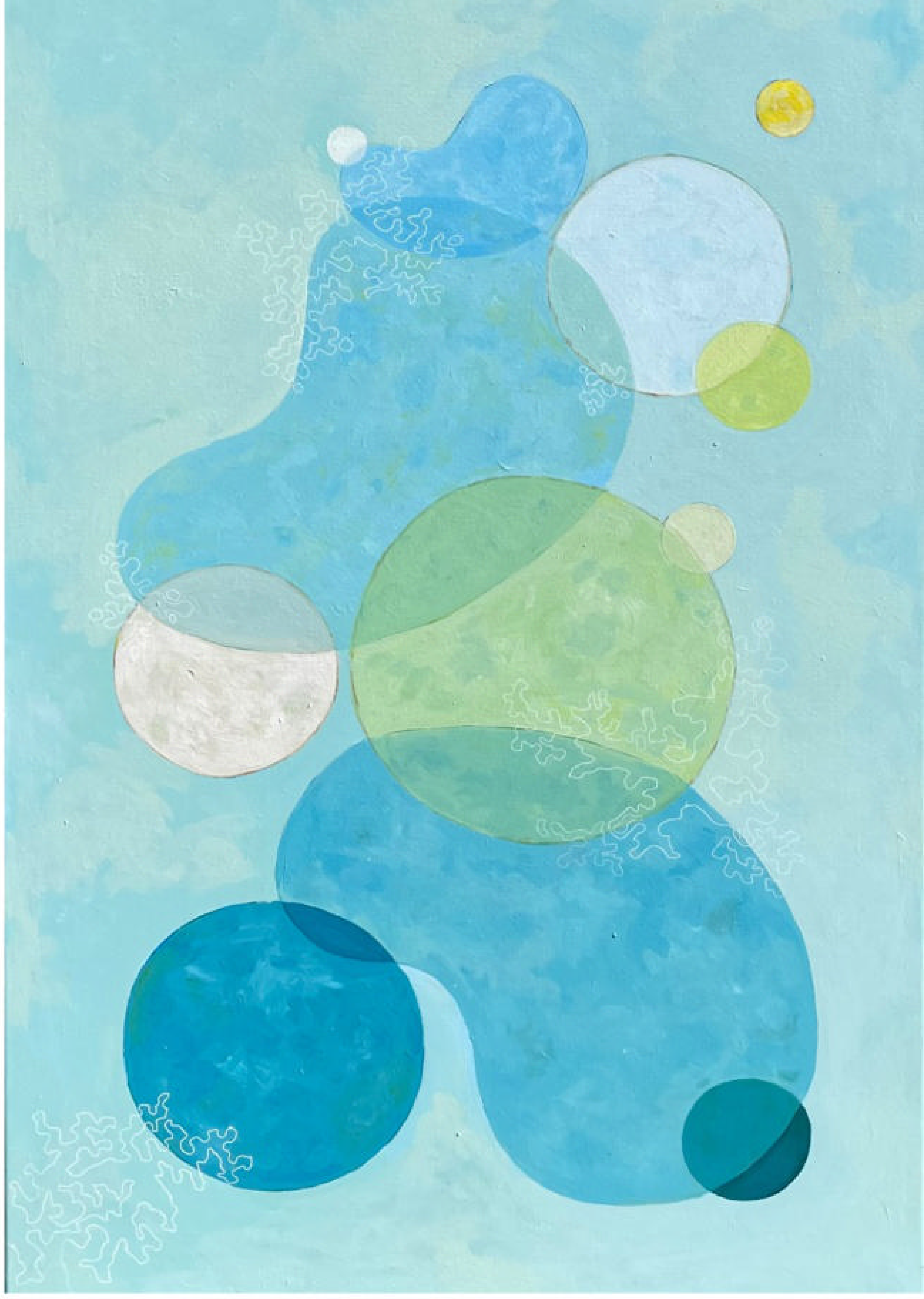

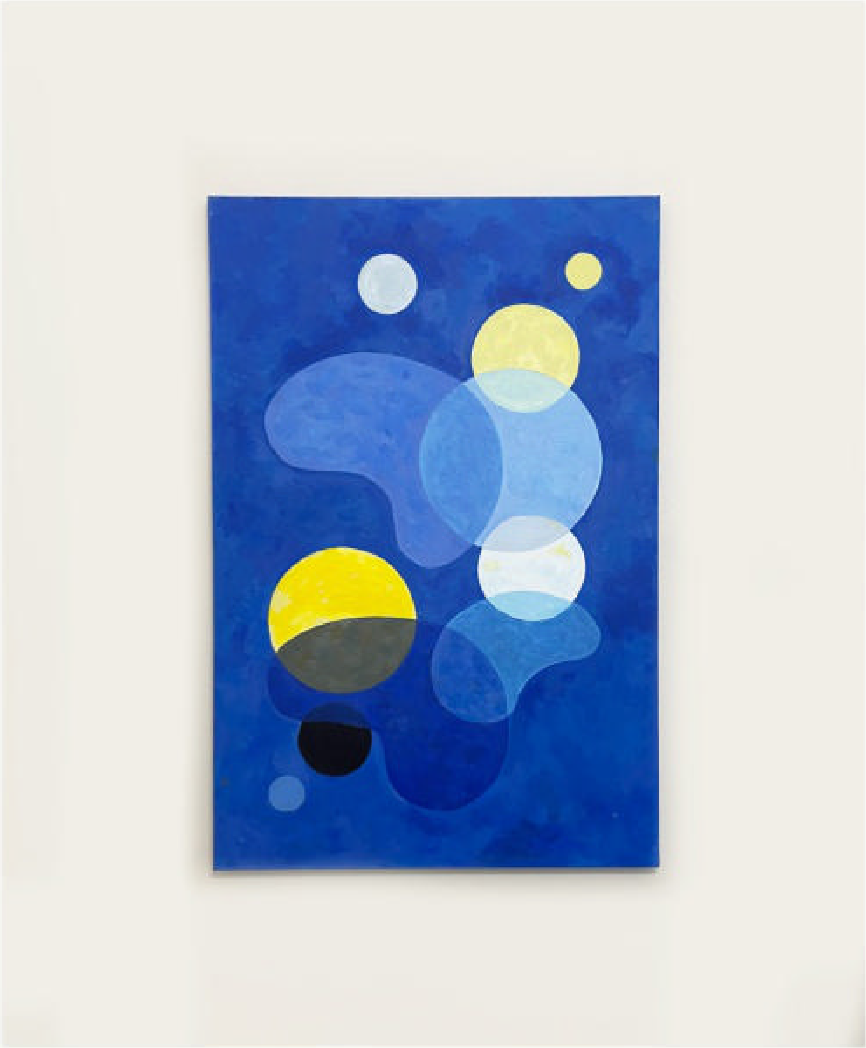

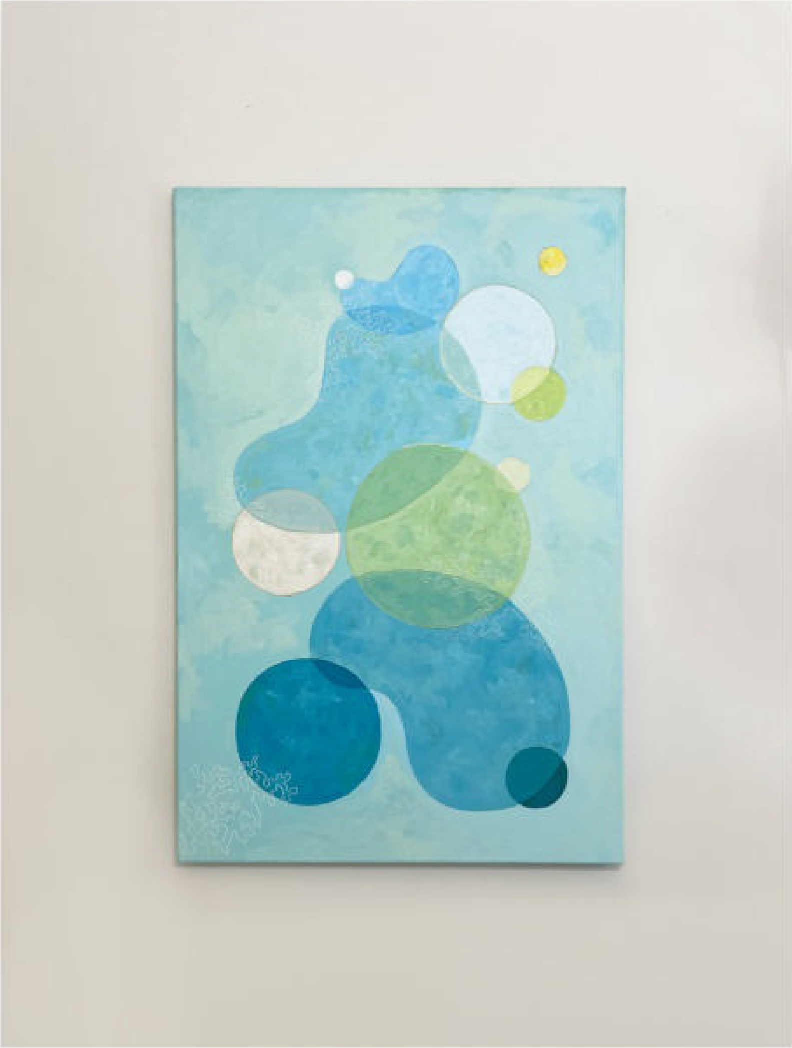

Top Left:
No. 6. 'Luna.' 2022
Acrylic on canvas
60.96cm x 91.44cm
Sam Pat Crawford ©
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Top Right: No. 4.
'Serenity.' 2022
Acrylic on canvas
60.96 x 91.44cm
Sam Pat Crawford ©
All rights reserved.

Right Page: No. 7.
'Spirits of the Woods.'
2022
Acrylic on canvas
60.96 x 91.44cm
Sam Pat Crawford ©
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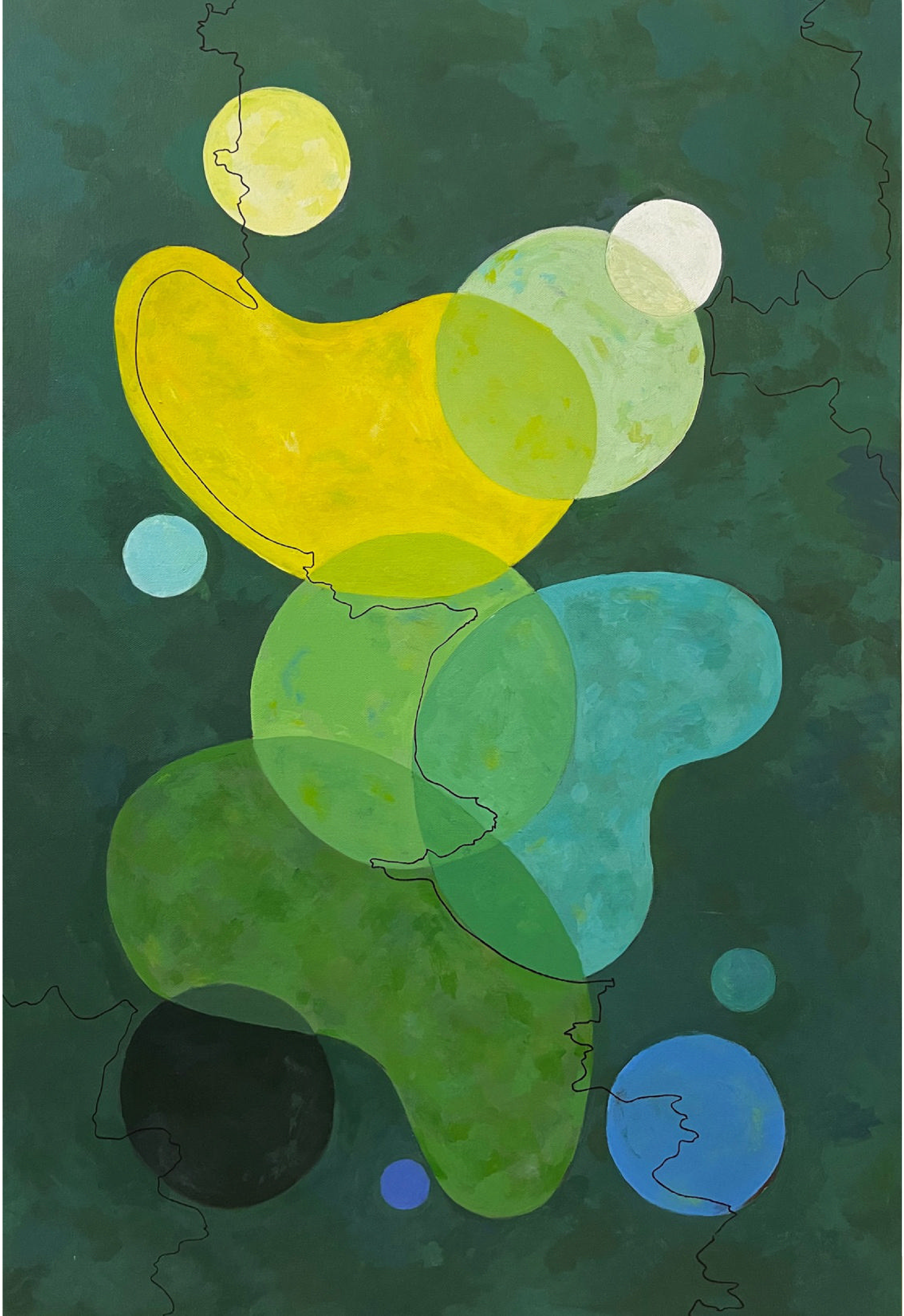

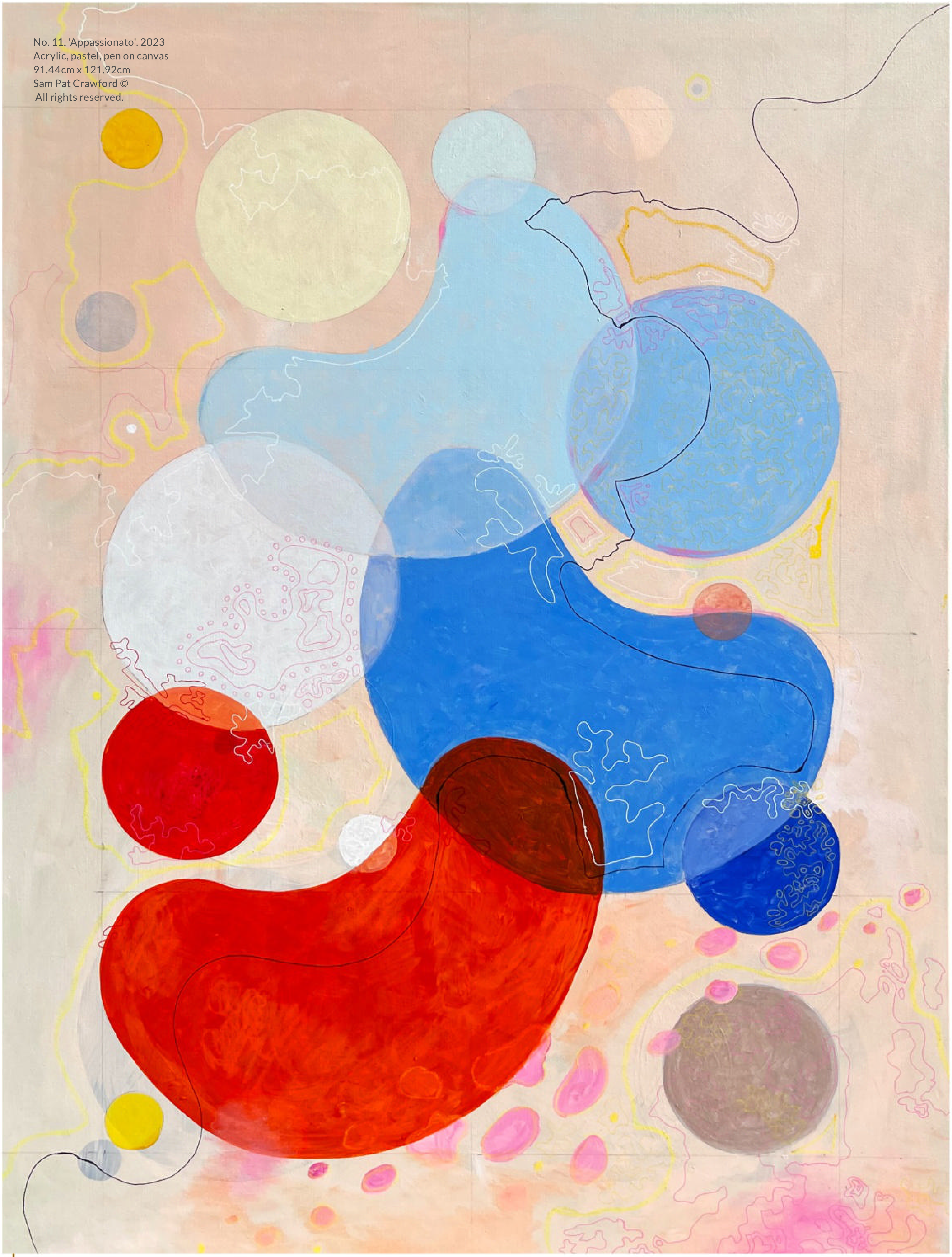

No. 11. 'Appassionato'. 2023
Acrylic, pastel, pen on canvas
91.44cm x 121.92cm
Sam Pat Crawford ©
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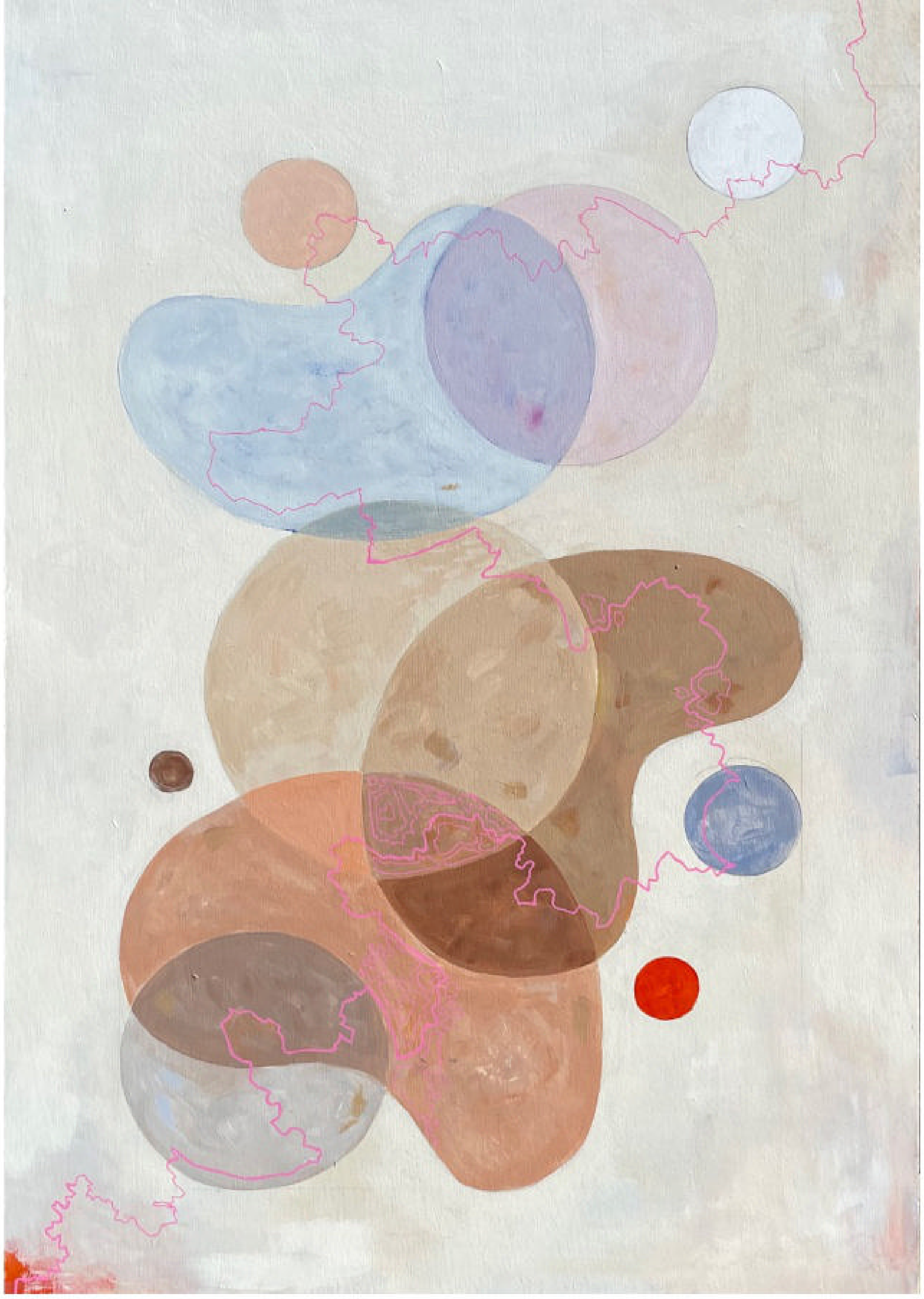
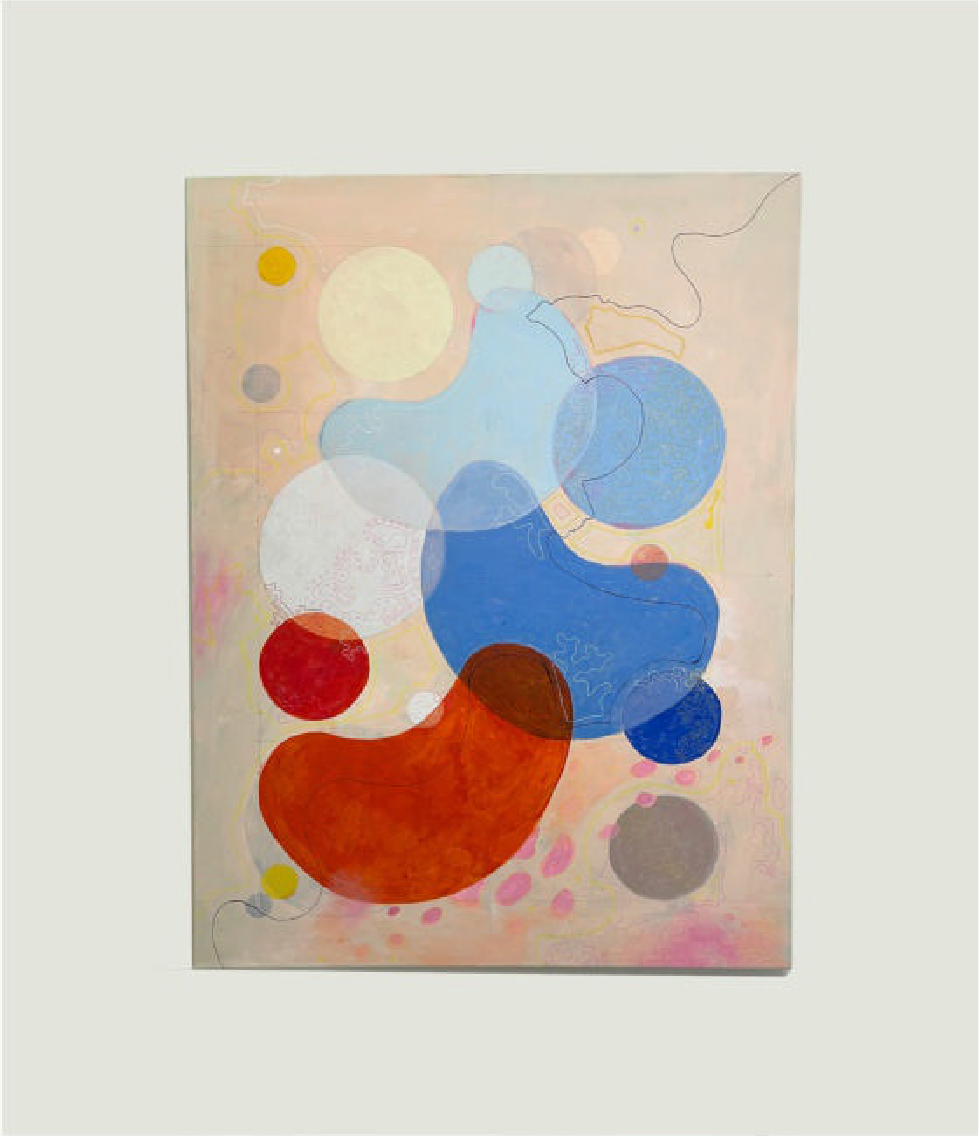
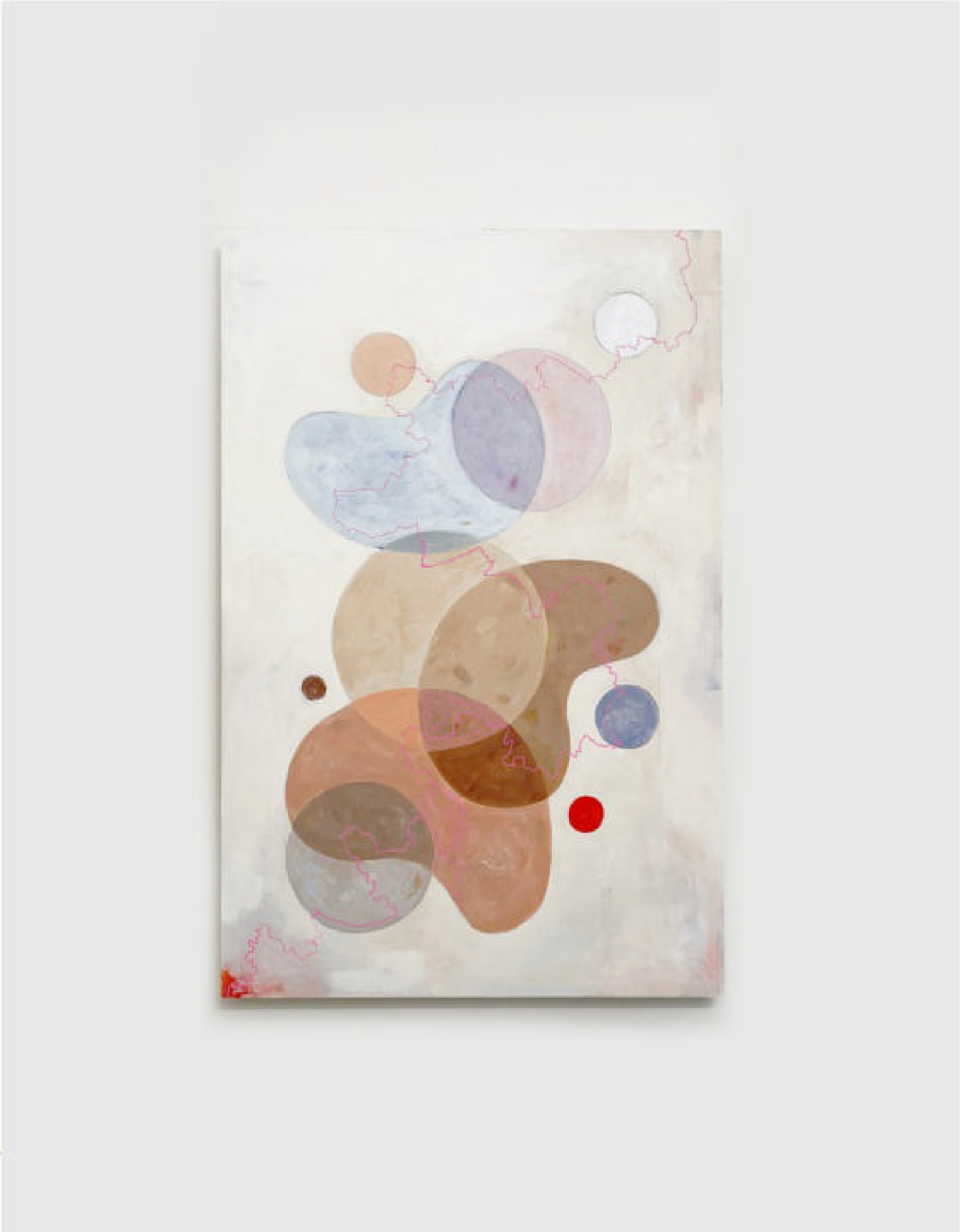
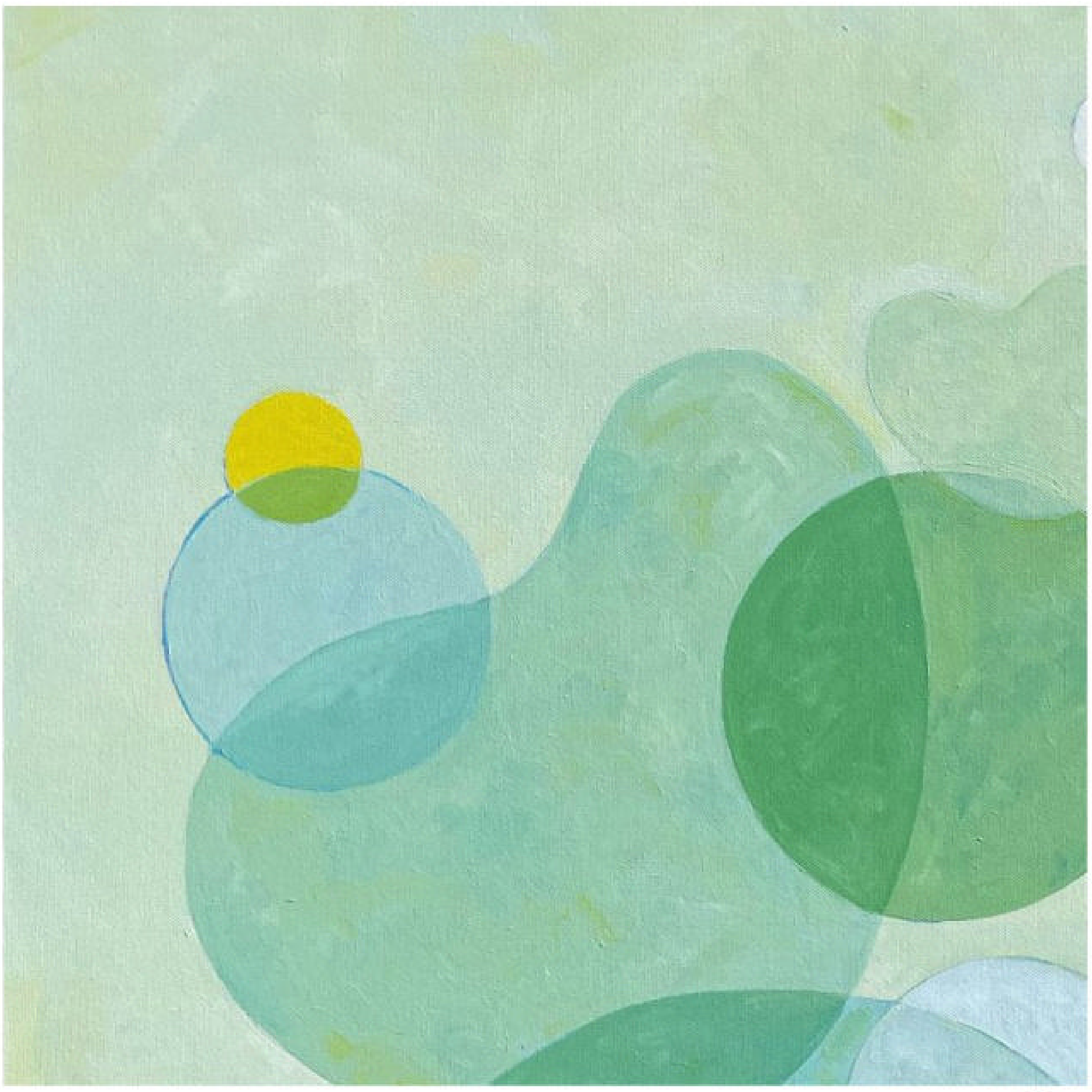
Top Right: No. 10. 'Warmth in the Fog.' 2023
Acrylic on birch panel
50.8cm x 76.2cm
Sam Pat Crawford © All rights reserved.

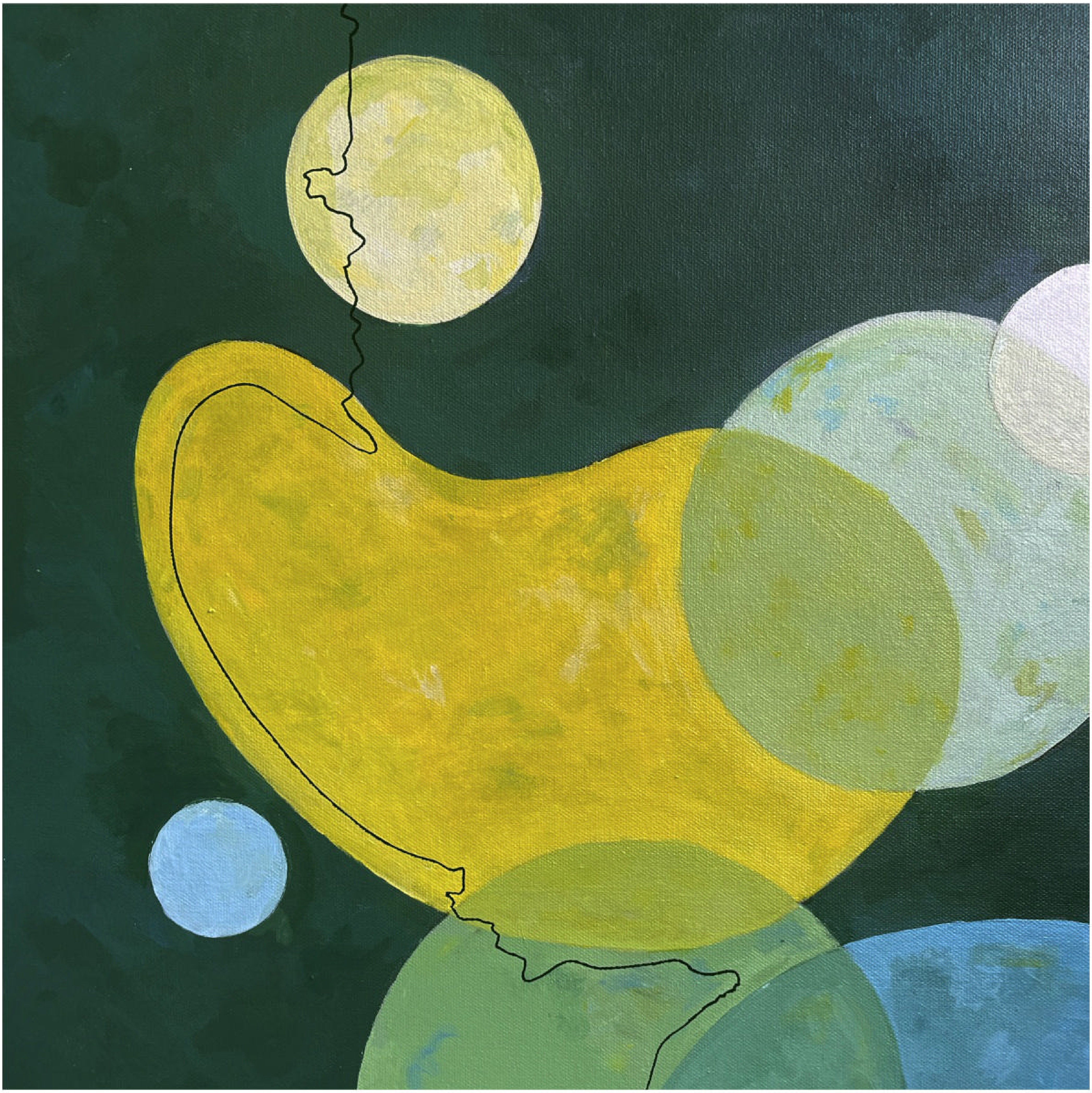
Right Bottom: No. 5. 'Dove & Olive.' 2022 (Detail)
Acrylic on canvas
60.96cm x 91.44cm
Sam Pat Crawford © All rights reserved.











Left Page: No. 8. 'Daybreak.'
2023
Acrylic & pastel on canvas
60.96 x 91.44cm
Sam Pat Crawford © All rights reserved.

Top: No. 7. 'Spirits of the Woods' (Detail)
Sam Pat Crawford © All rights reserved.

SAM PAT CRAWFORD

— *Sentient Forms*

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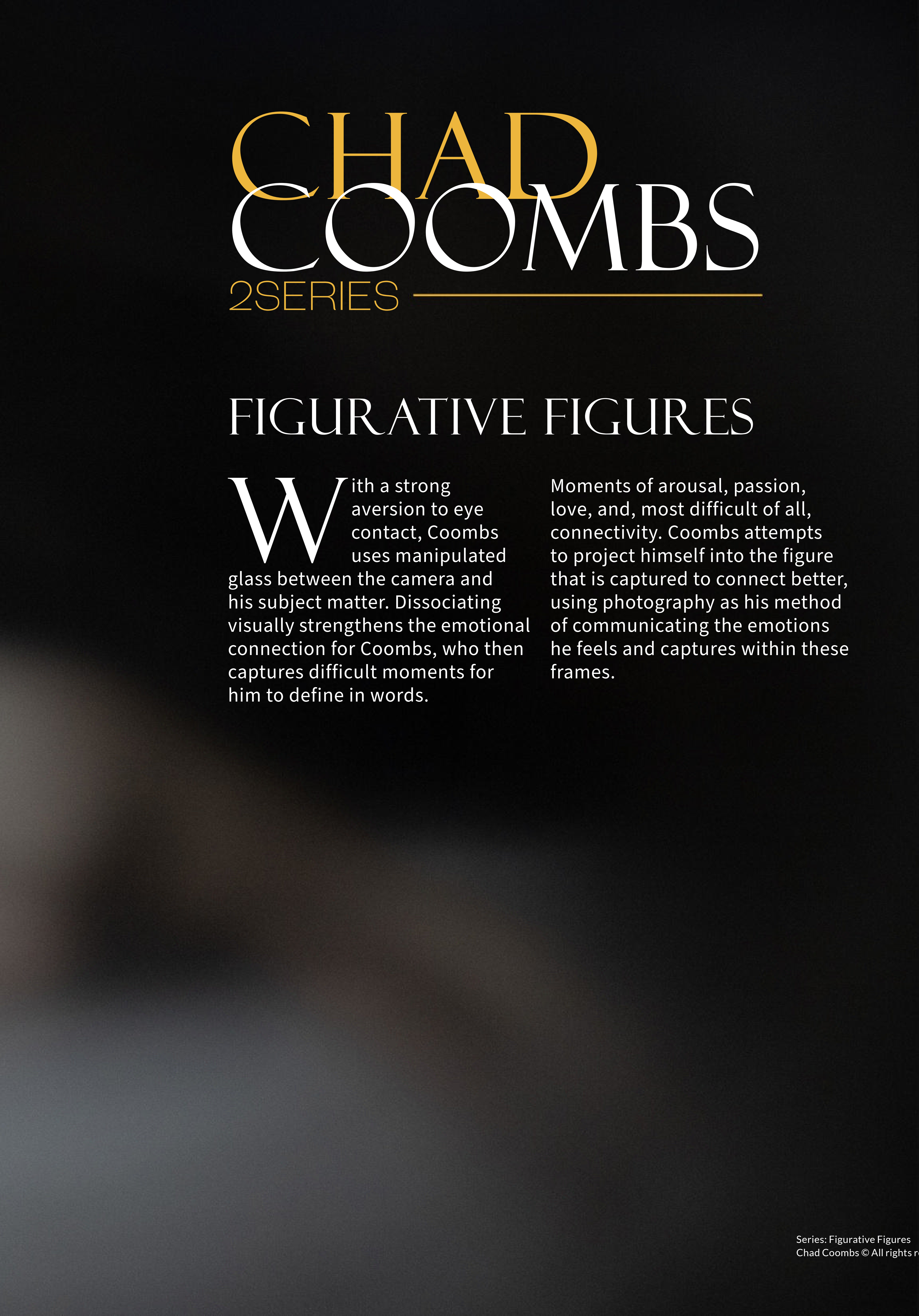


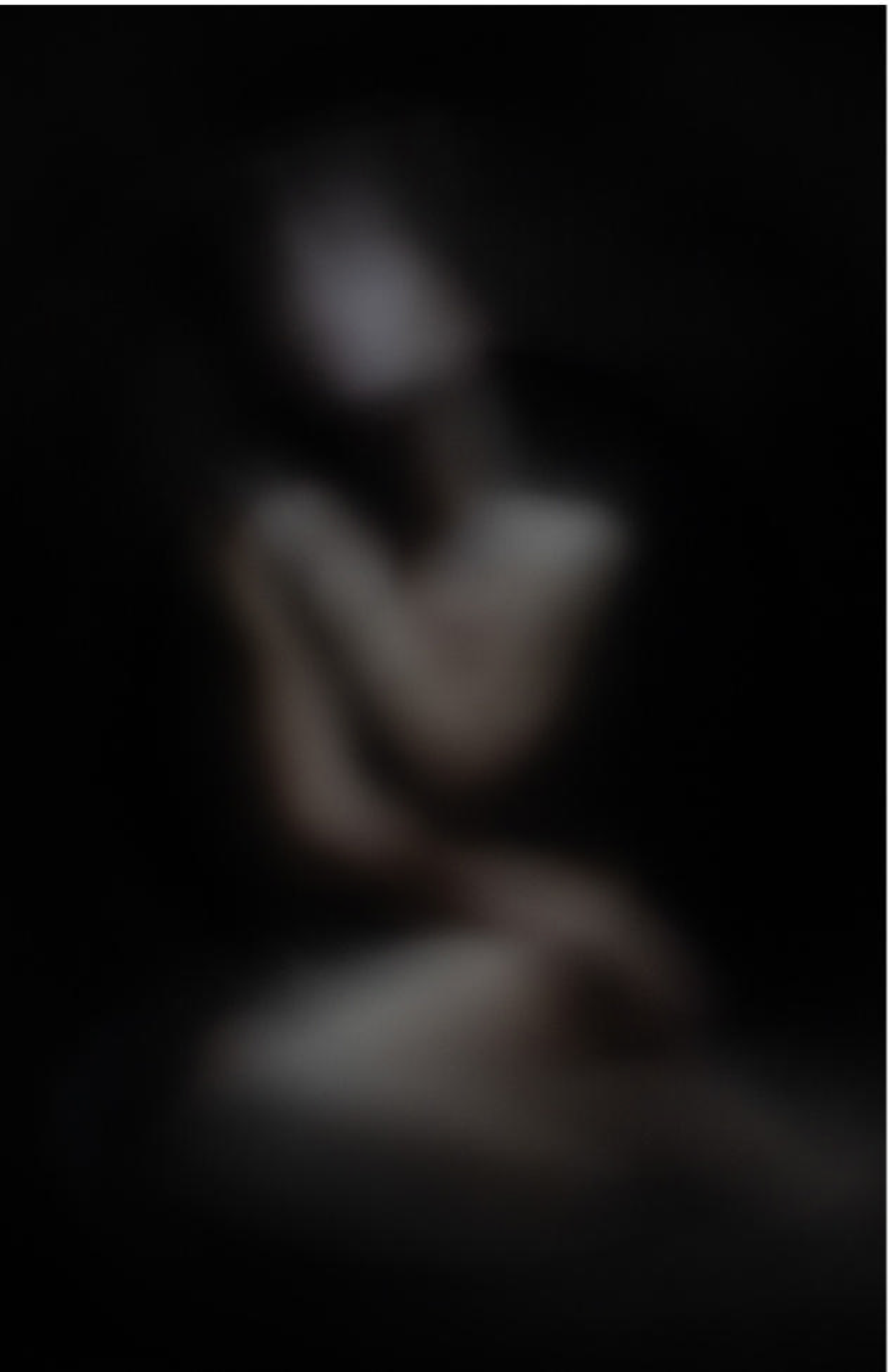
CHAD COOMBS

2SERIES

FIGURATIVE FIGURES

With a strong aversion to eye contact, Coombs uses manipulated glass between the camera and his subject matter. Dissociating visually strengthens the emotional connection for Coombs, who then captures difficult moments for him to define in words. Moments of arousal, passion, love, and, most difficult of all, connectivity. Coombs attempts to project himself into the figure that is captured to connect better, using photography as his method of communicating the emotions he feels and captures within these frames.

Series: Figurative Figures
Chad Coombs © All rights reserved.



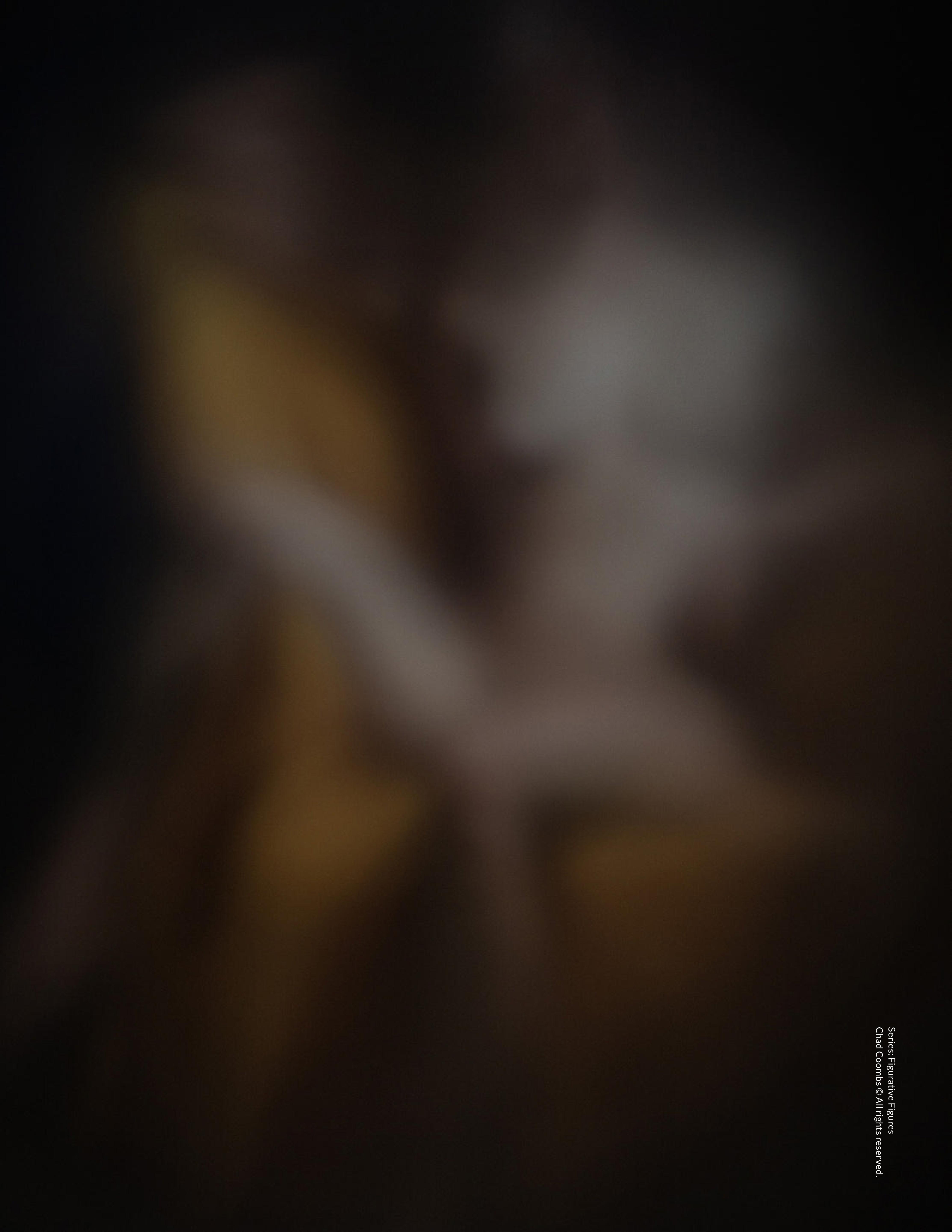
CHAD COOMBS

Chad Coombs is an award-winning, internationally recognized photographer. He specializes in minimalistic and abstract portraiture that embraces individuality as well as Polaroid film manipulations.

In 2010, Coombs had a solo exhibit at the Stroke.03 Urban Art Fair in Berlin, and in 2011 he had a solo show, "Expired," at the Candela Gallery in Munich. In addition, his work has been exhibited in Greece, Indonesia, Germany, and throughout Canada. Coombs' work has received international exposure in Publications, including Analog Forever, TCHAD, Prism, Frankfurter, PhotoChina, Printausgabe, Junge Kunst, Photoicon, PlayBoy, and more.

Series: Figurative Figures
Chad Coombs © All rights reserved.

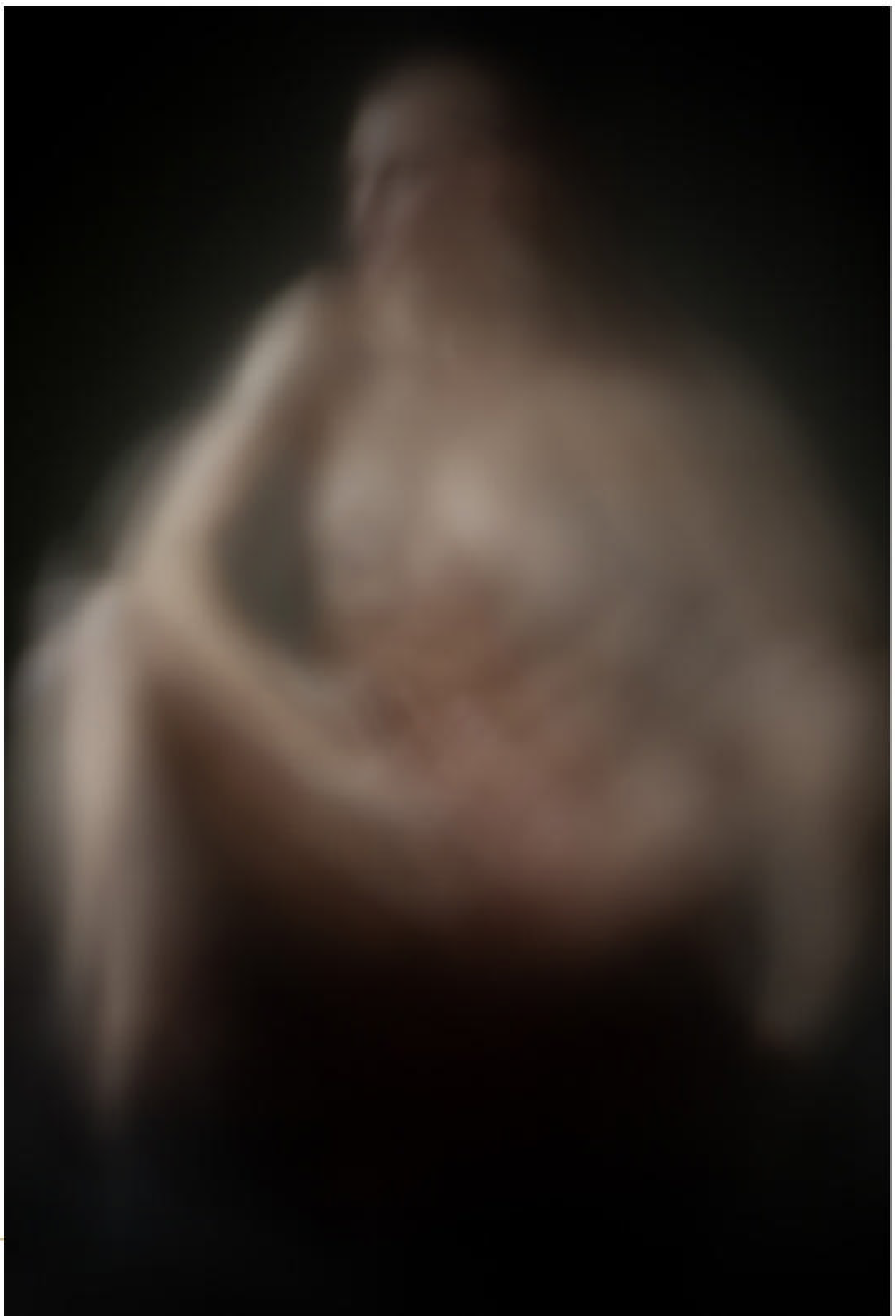
Series: Figurative Figures
Chad Coombs © All rights reserved.



Series: Figurative Figures

Chad Coombs © All rights reserved.

FIGURATIVE FIGURES



Coombs has spent time working on his photographic craft in Saskatoon, Toronto, and Vancouver, Canada. He focuses on people through portraiture and states that people scare and intrigue him equally. Longing to understand people better, Coombs uses his camera to inspect, dissect, and analyze in ways he cannot achieve in personal communication. His art plays the role of creating a more profound observation.

Series: Figurative Figures
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AYDEN
LIGHTHOUSE
PHARMACY

Series: Instrumental Documentation
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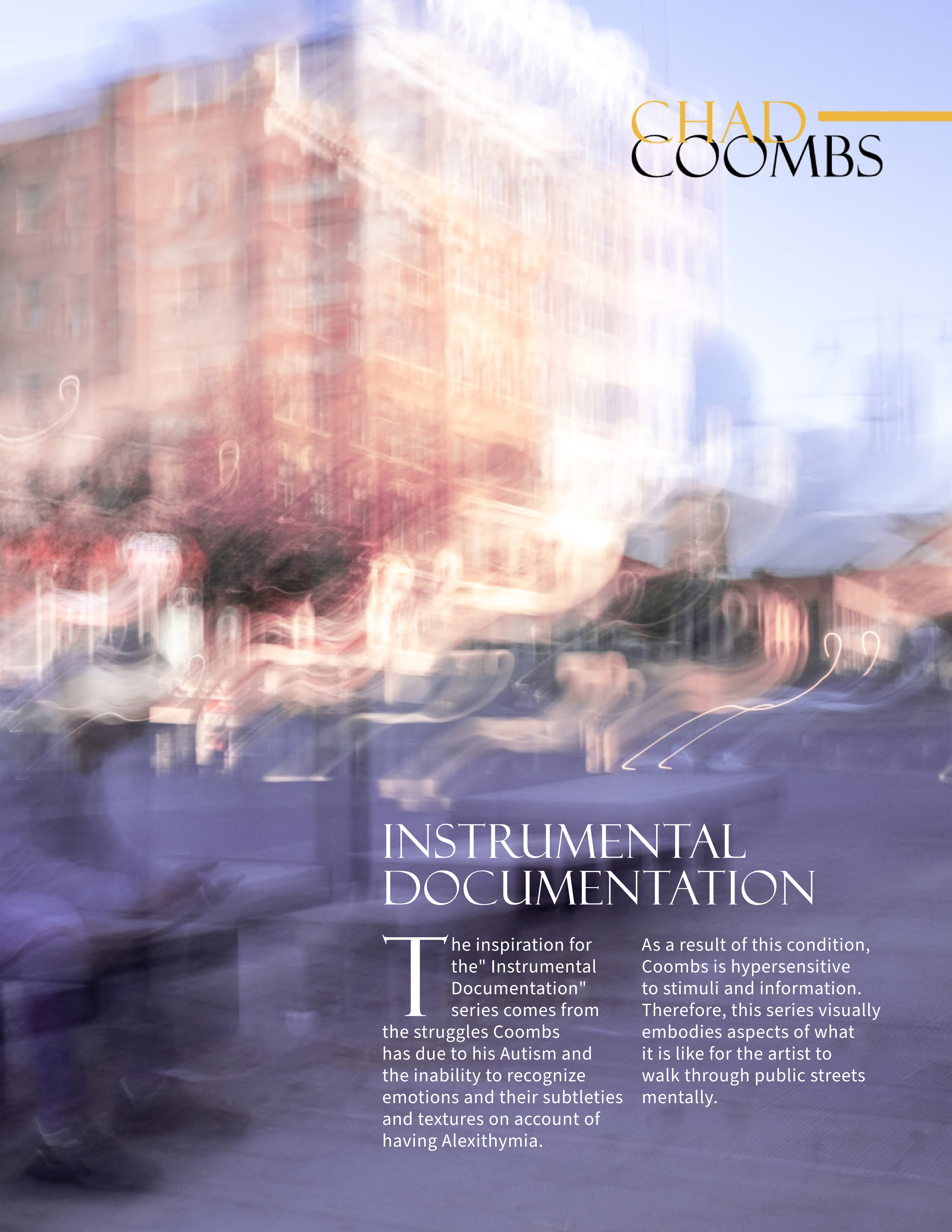

CHAD COOMBS

INSTRUMENTAL DOCUMENTATION

The inspiration for the" Instrumental Documentation" series comes from the struggles Coombs has due to his Autism and the inability to recognize emotions and their subtleties and textures on account of having Alexithymia. As a result of this condition, Coombs is hypersensitive to stimuli and information. Therefore, this series visually embodies aspects of what it is like for the artist to walk through public streets mentally.

INSTRUMENTAL DOCUMENTATION

Series: Instrumental Documentation
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CHAD
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CHAD
COOMBS

WEBSITE: WWW.CHADCOOMBSSTUDIOS.COM
INSTAGRAM: @COOMBS.CHAD

Series: Instrumental Documentation
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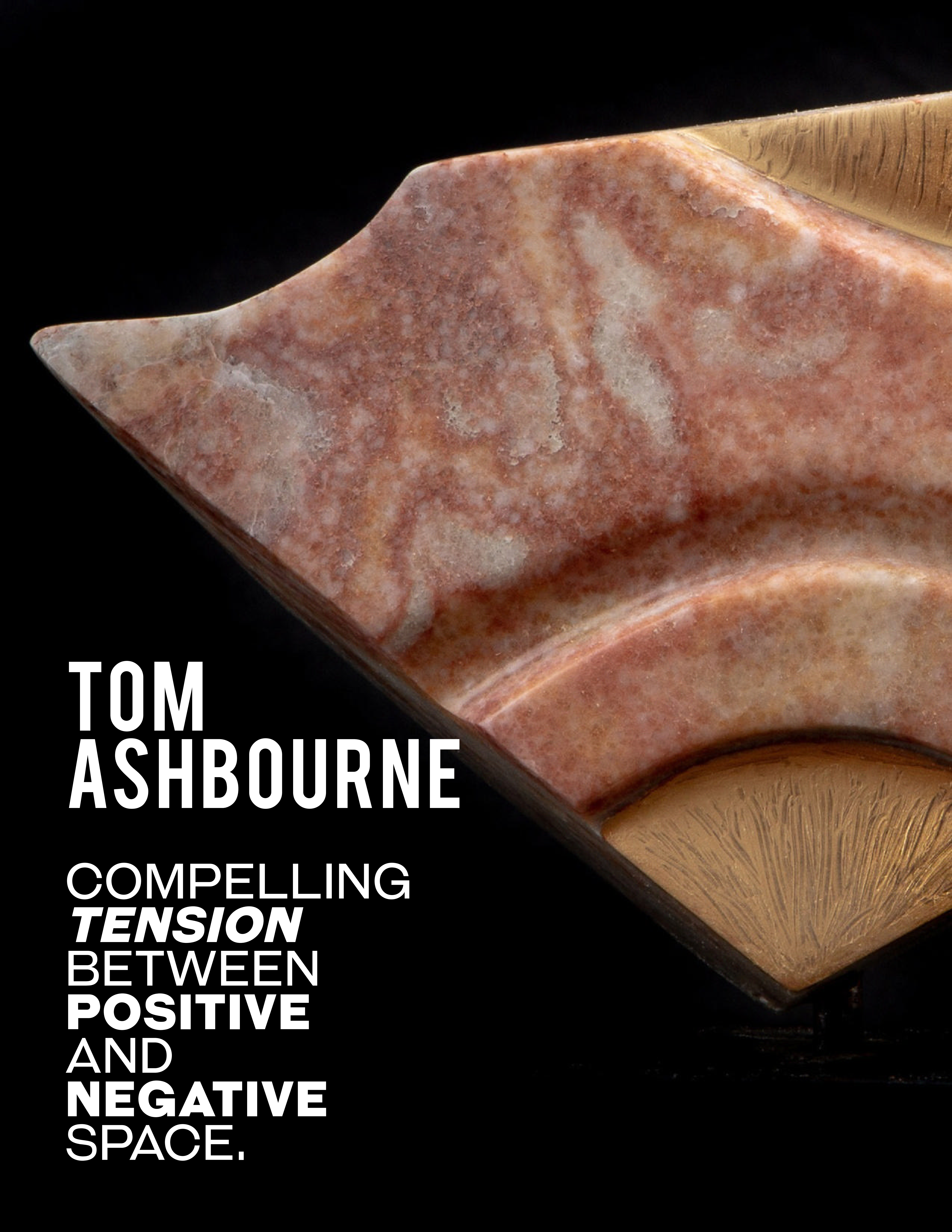
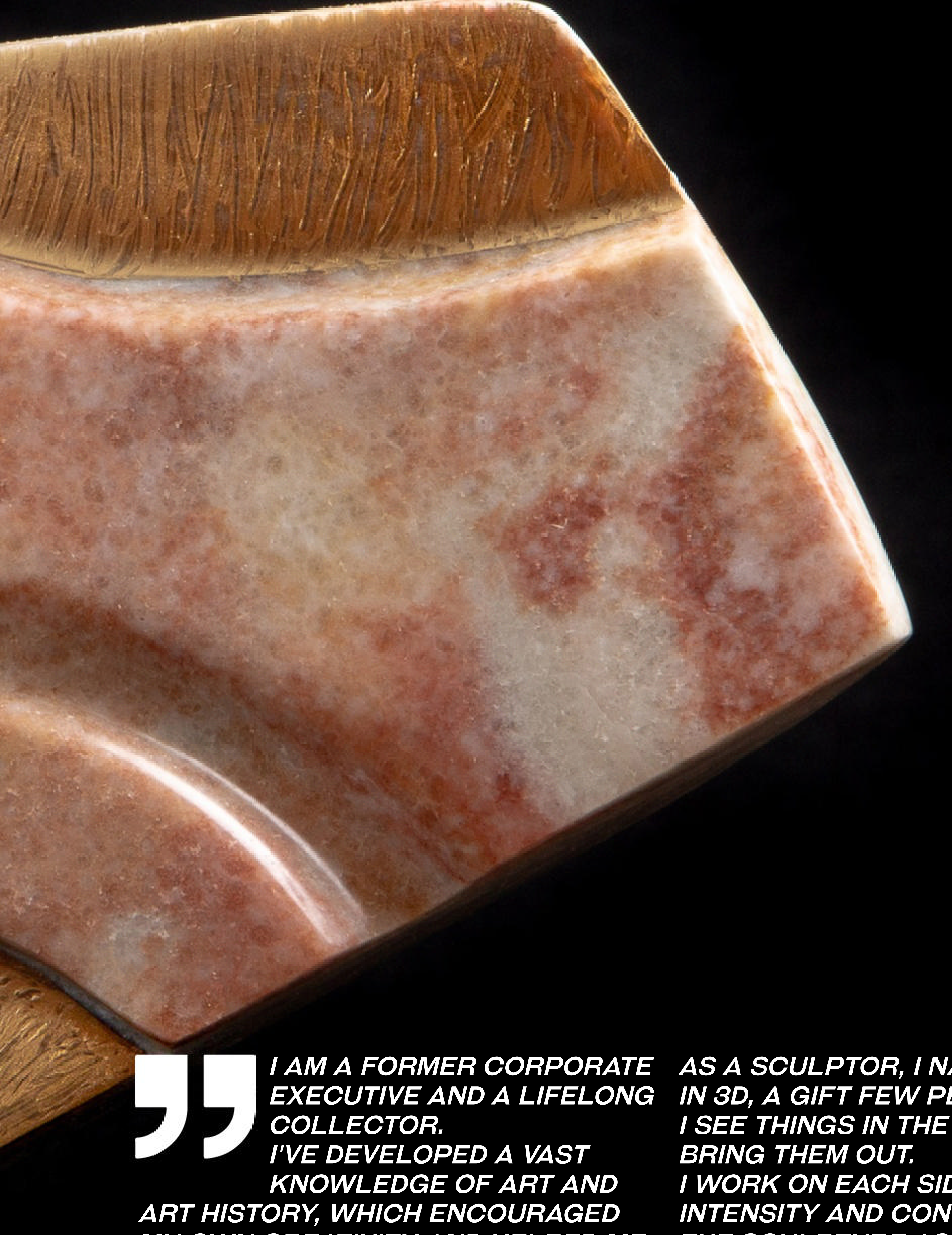


TOM ASHBOURNE

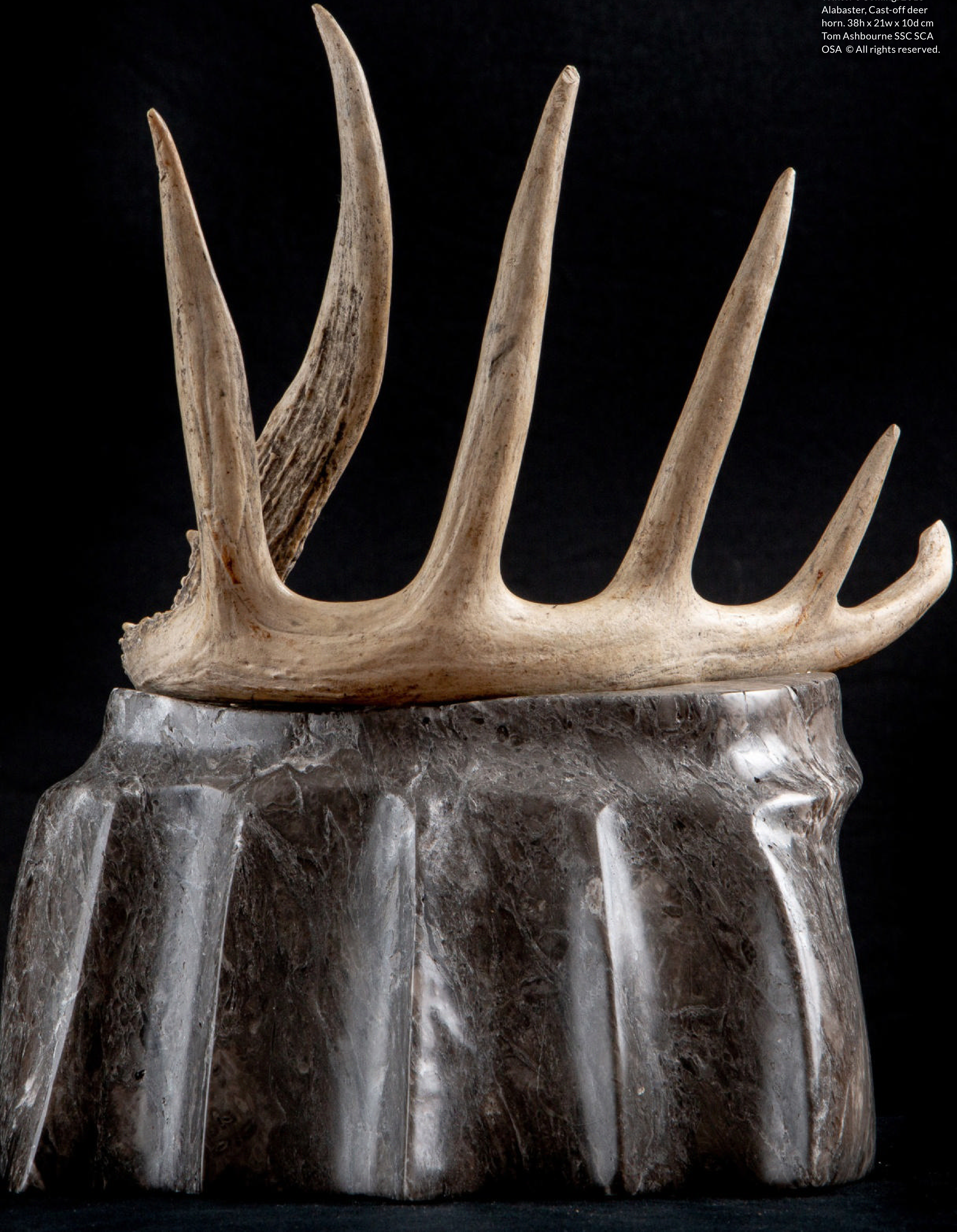
COMPELLING ***TENSION*** BETWEEN **POSITIVE** AND **NEGATIVE** SPACE.



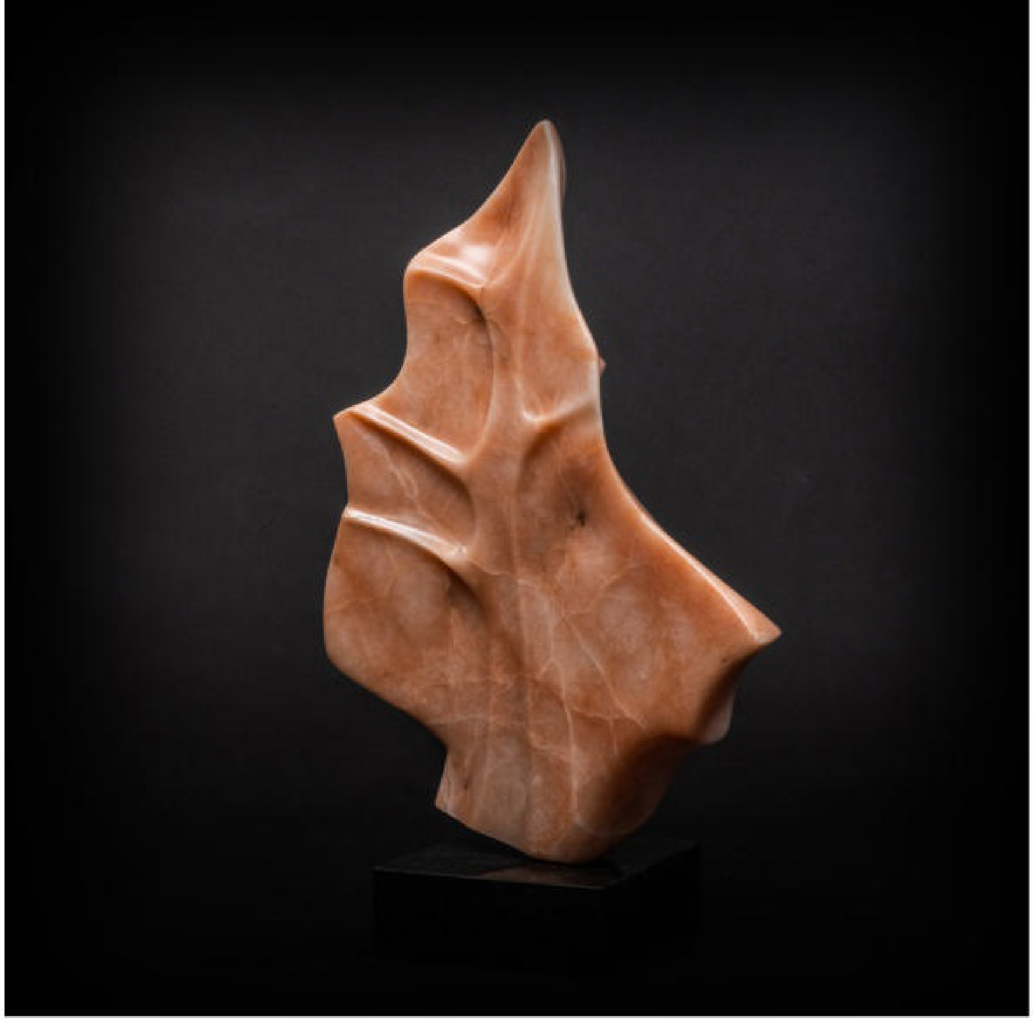
Red Sky. 2019
Alabaster, Gilt, Marble.
25h x 33w x 13d cm
Tom Ashbourne SSC
SCA OSA © All rights reserved.

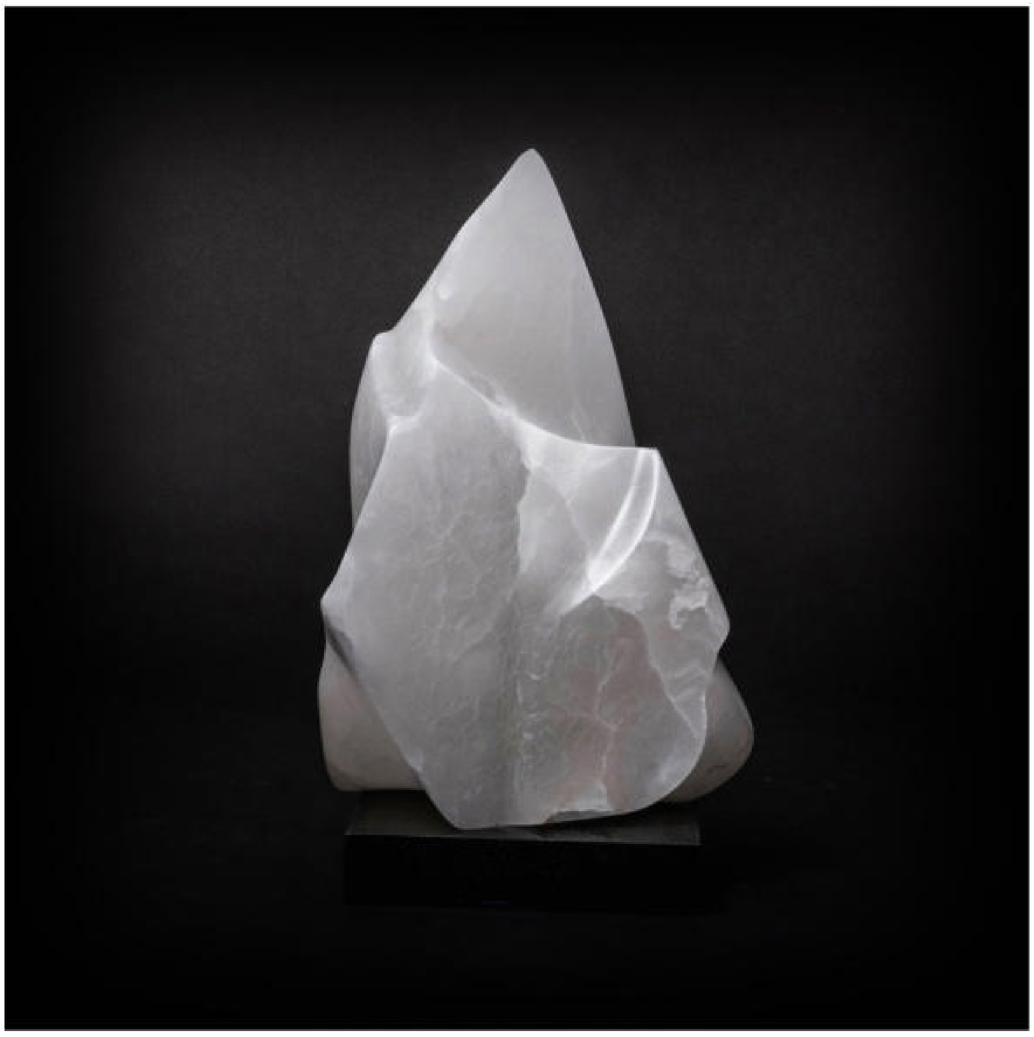
> "I AM A FORMER CORPORATE EXECUTIVE AND A LIFELONG COLLECTOR.
> I'VE DEVELOPED A VAST KNOWLEDGE OF ART AND ART HISTORY, WHICH ENCOURAGED MY OWN CREATIVITY AND HELPED ME BECOME A CONFIDENT SCULPTOR.
> AS A COLLECTOR AND PROFESSIONAL ARTIST, I CONTINUOUSLY LEARN ABOUT COLOR, BALANCE, AND HOW TO PRESENT DIFFERENT IMAGES AND SHAPES BEST.
> AS A SCULPTOR, I NATURALLY THINK IN 3D, A GIFT FEW PEOPLE HAVE.
> I SEE THINGS IN THE RAW STONE AND BRING THEM OUT.
> I WORK ON EACH SIDE WITH EQUAL INTENSITY AND CONTINUALLY ASSESS THE SCULPTURE AS IT EVOLVES.
> I WANT EVERY SIDE TO DRAW PEOPLE'S INTEREST TIME AND AGAIN.
> THE MOST SUCCESSFUL PIECE OF ART IS ONE THAT YOU CAN LOOK AT AND OWN FOR YEARS AND CONTINUE TO SEE SOMETHING NEW AND DIFFERENT IN IT OVER AND OVER."

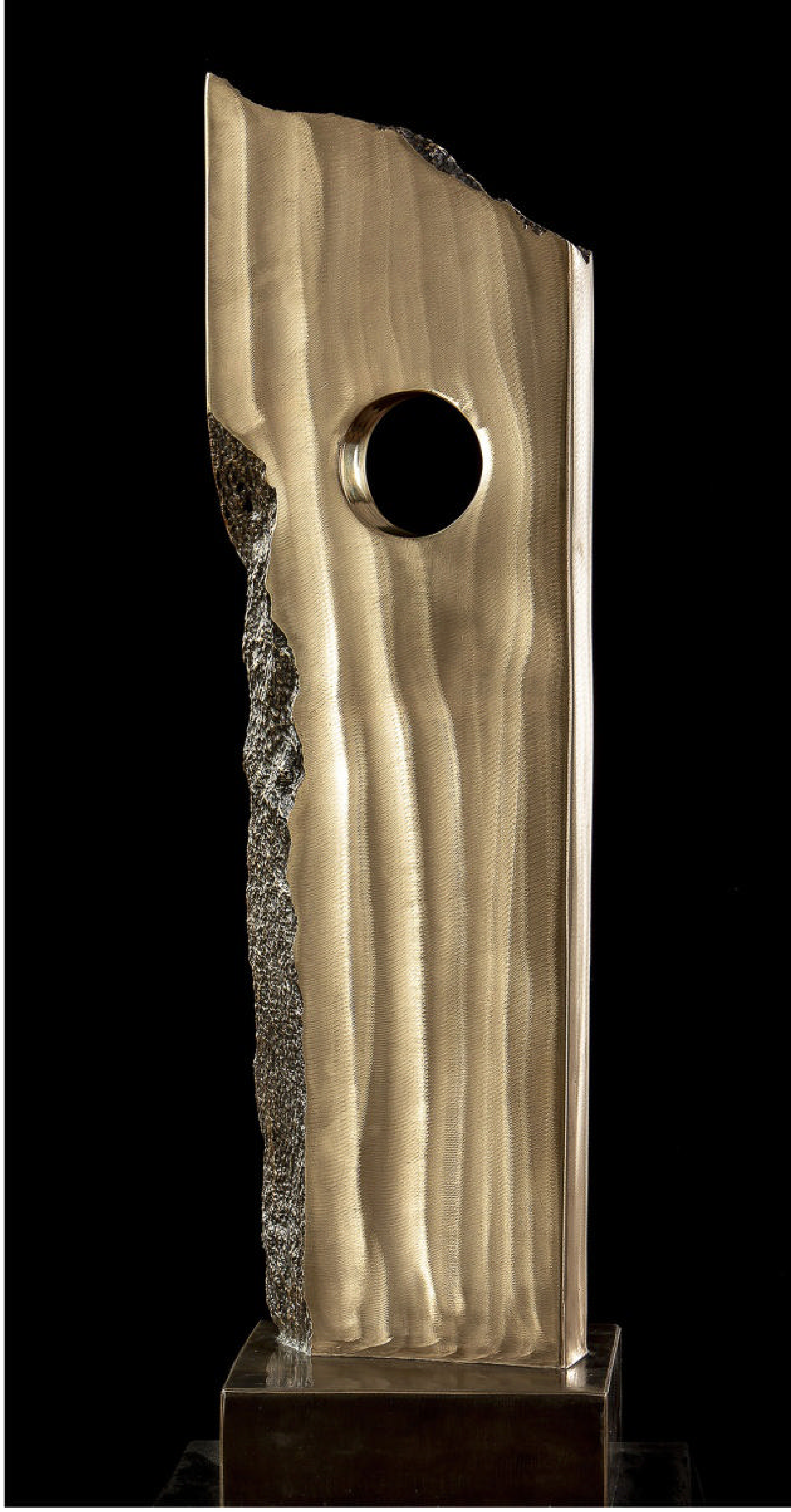
- TOM ASHBOURNE



Winter's Coming. 2018
Alabaster, Cast-off deer horn. 38h x 21w x 10d cm
Tom Ashbourne SSC SCA OSA © All rights reserved.







Top Left: Autumn. 2021
Alabaster, Marble. 51h x 33w x 6d cm
Tom Ashbourne SSC SCA OSA ©
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Left: Eis. 2022
Alabaster, Marble. 33h x 20w x 18d cm
Tom Ashbourne SSC SCA OSA ©
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Right: Energy & Light. 2022
Bronze. 91h * 20w * 20d cm
Tom Ashbourne SSC SCA OSA ©
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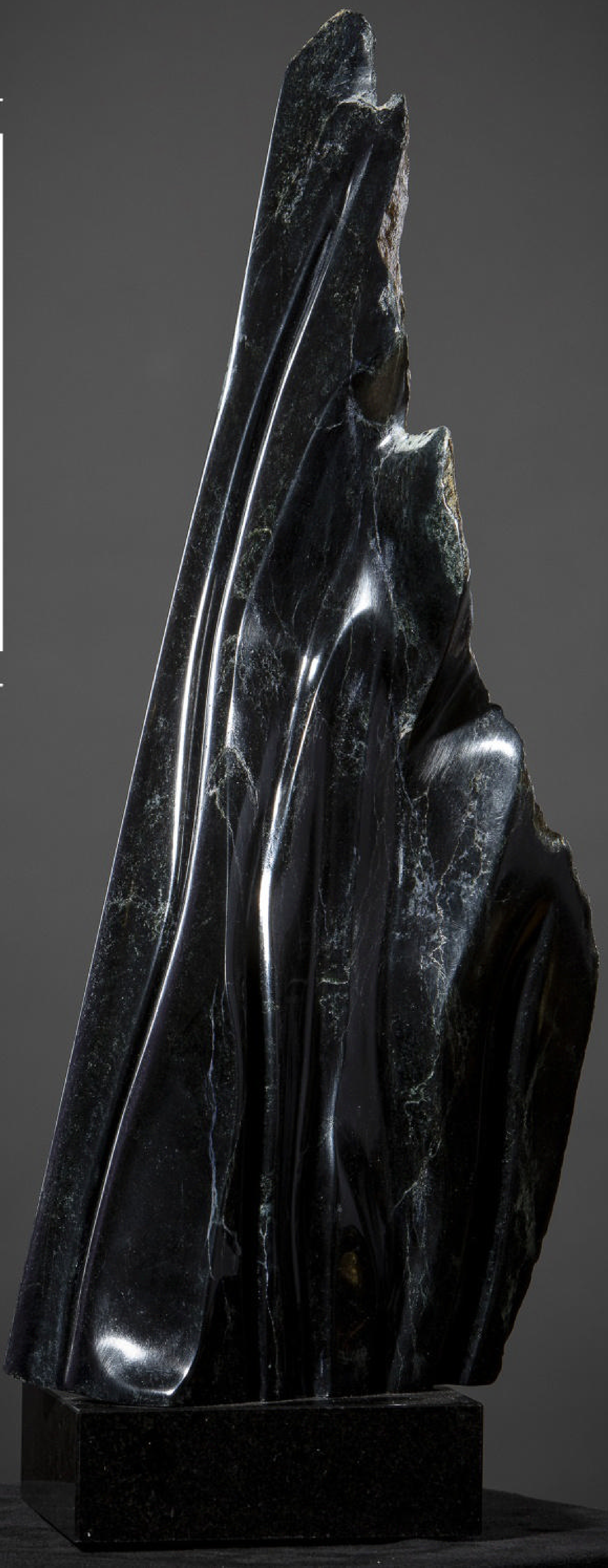
CANADIAN SCULPTOR TOM ASHBOURNE PRIMARILY WORKS IN STONE, USING ITS NATURAL ENERGY AND COLORS TO CREATE BEAUTIFUL CONTEMPORARY ABSTRACT SCULPTURES. LIKE ALL EXCEPTIONAL ART, TOM'S SCULPTURES COMMUNICATE MEANING THROUGH FORM AND ENERGY. HIS SIGNATURE STYLE IS SENSUOUS CURVES, TOUCHABLE TEXTURES, AND COMPELLING TENSION BETWEEN POSITIVE AND NEGATIVE SPACE.

MY SCULPTURES HAVE A SOFTNESS, A WARMTH, AN INVITATION. THEY ARE A REPRESENTATION OF MY NATURAL CURIOSITY AND MY PERSONALITY, WHICH IS WARM, WELCOMING, AND INCLUSIVE.

I NATURALLY SEE ALL SIDES OF SITUATIONS, WHICH I PRESENT IN MY SCULPTURES. SOME UNUSUAL ELEMENTS THAT I INTRODUCE INCLUDE EMBEDDED BILLIARD BALLS OR IRIDESCENT GLASS. LIKE ME, MY SCULPTURES DON'T HAVE MANY SHARP EDGES; THEY HAVE CURVES WITH POSITIVE AND NEGATIVE SPACE AND LOTS OF CONVERSATION BETWEEN THEIR DIFFERENT SIDES."

COMPELLING ***TENSION*** BETWEEN **POSITIVE** AND **NEGATIVE** SPACE.



Primal. 2022
Chlorite, Marble. 58h * 22w * 18d cm
Tom Ashbourne SSC SCA OSA ©
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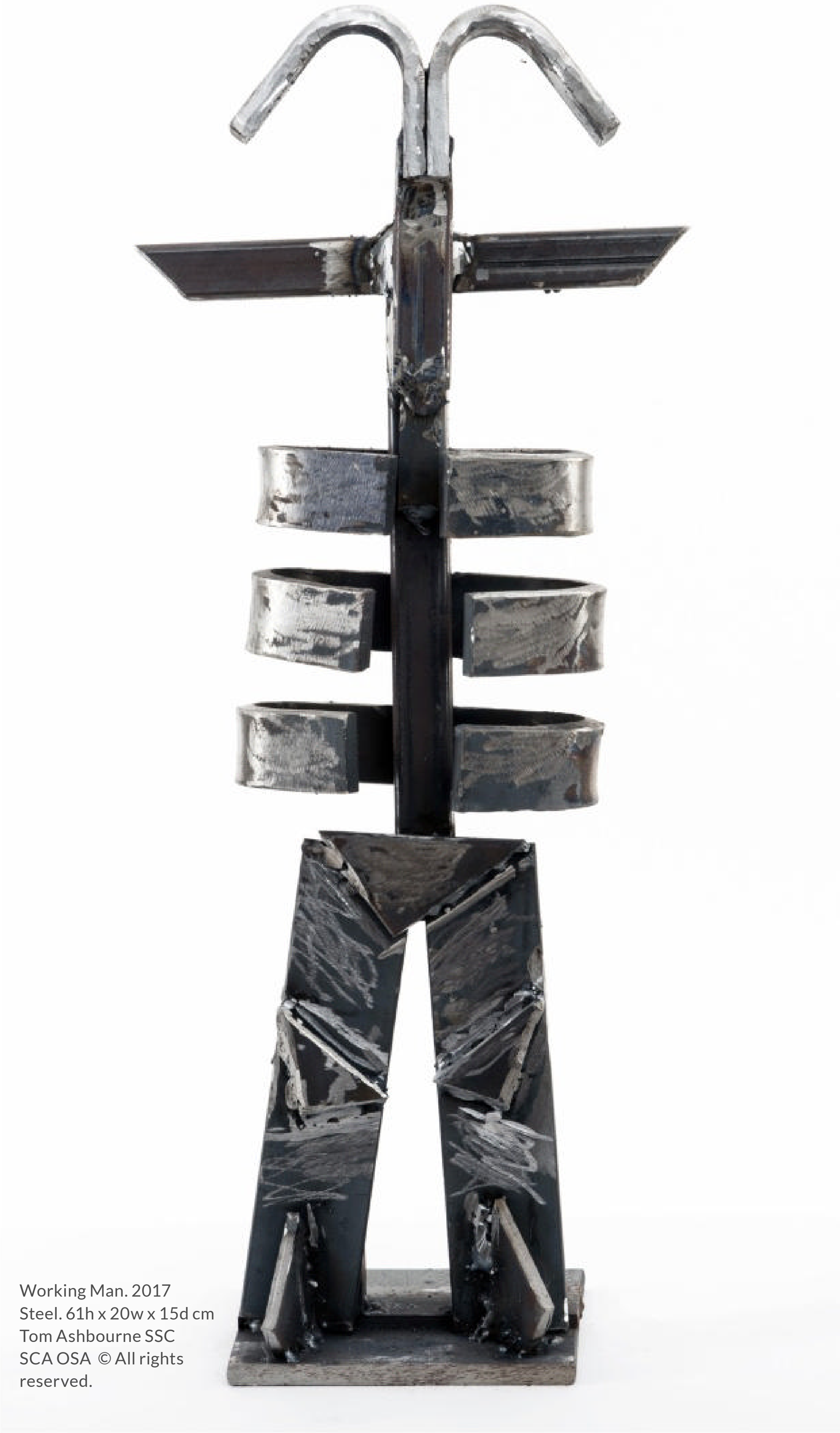
TOM ASHBOURNE

Tom Ashbourne is an Elected Member of Canada's top professional artist associations: Sculptors Society of Canada (SSC), Society of Canadian Artists (SCA), and Ontario Society of Artists (OSA). Tom is the only artist in Canada who is an Elected Member in all three of these societies.

Throughout recent years, Ashbourne has been awarded internationally, including the American Art Awards "World's Best Non-Representational Sculpture" in 2021, the SCA 54th Open International Juried Show in 2022, along with special awards by international magazines such as the "Contemporary Art Curator magazine" (EU): "Collectors Art Prize" in 2023, "Spotlight Magazine" "Award of Excellence" in 2023, Spotlight Magazine Award (EU) - Front cover, Issue 31, in 2022.



Working Man. 2017
Steel. 61h x 20w x 15d cm
Tom Ashbourne SSC
SCA OSA © All rights
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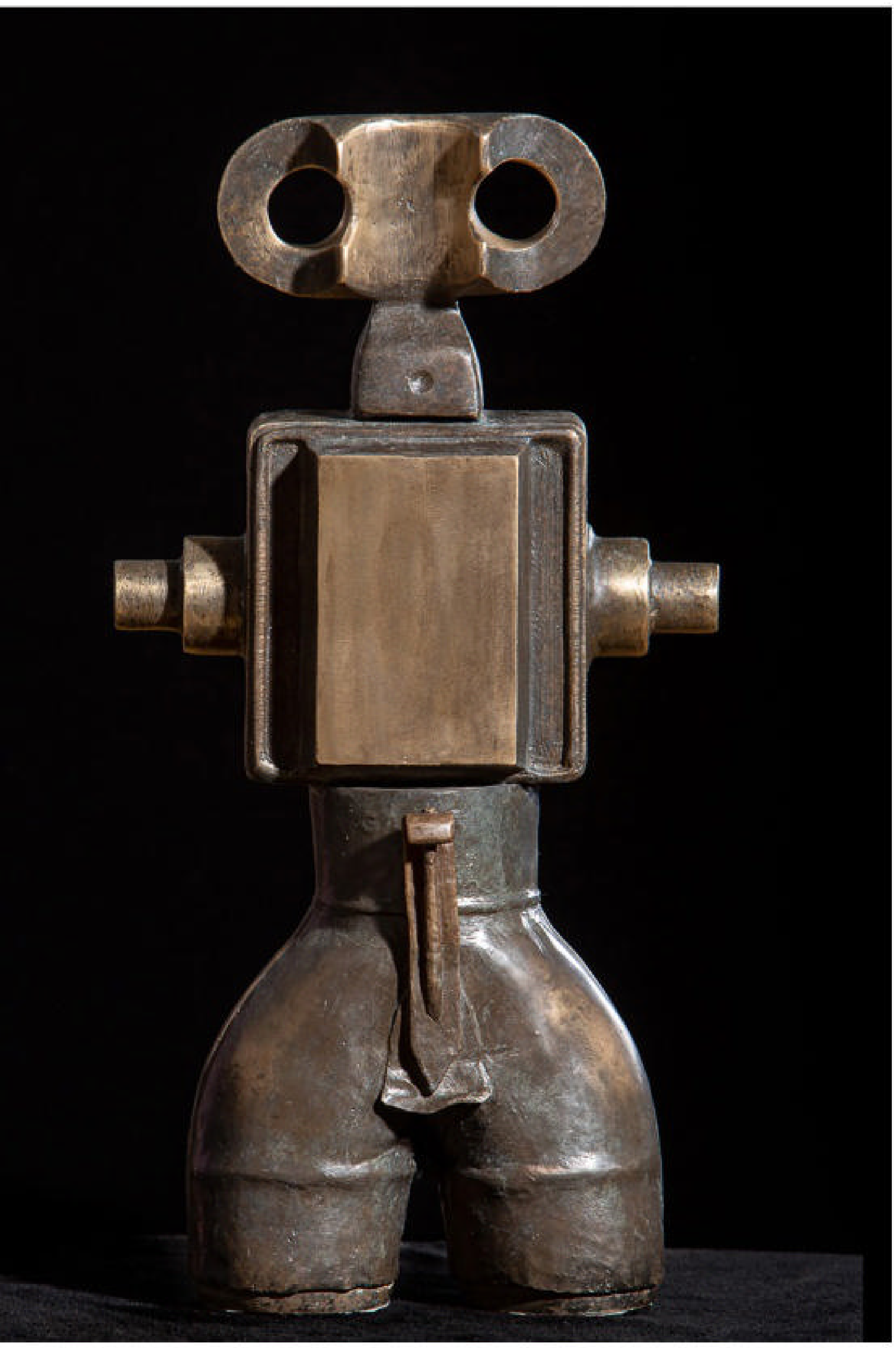
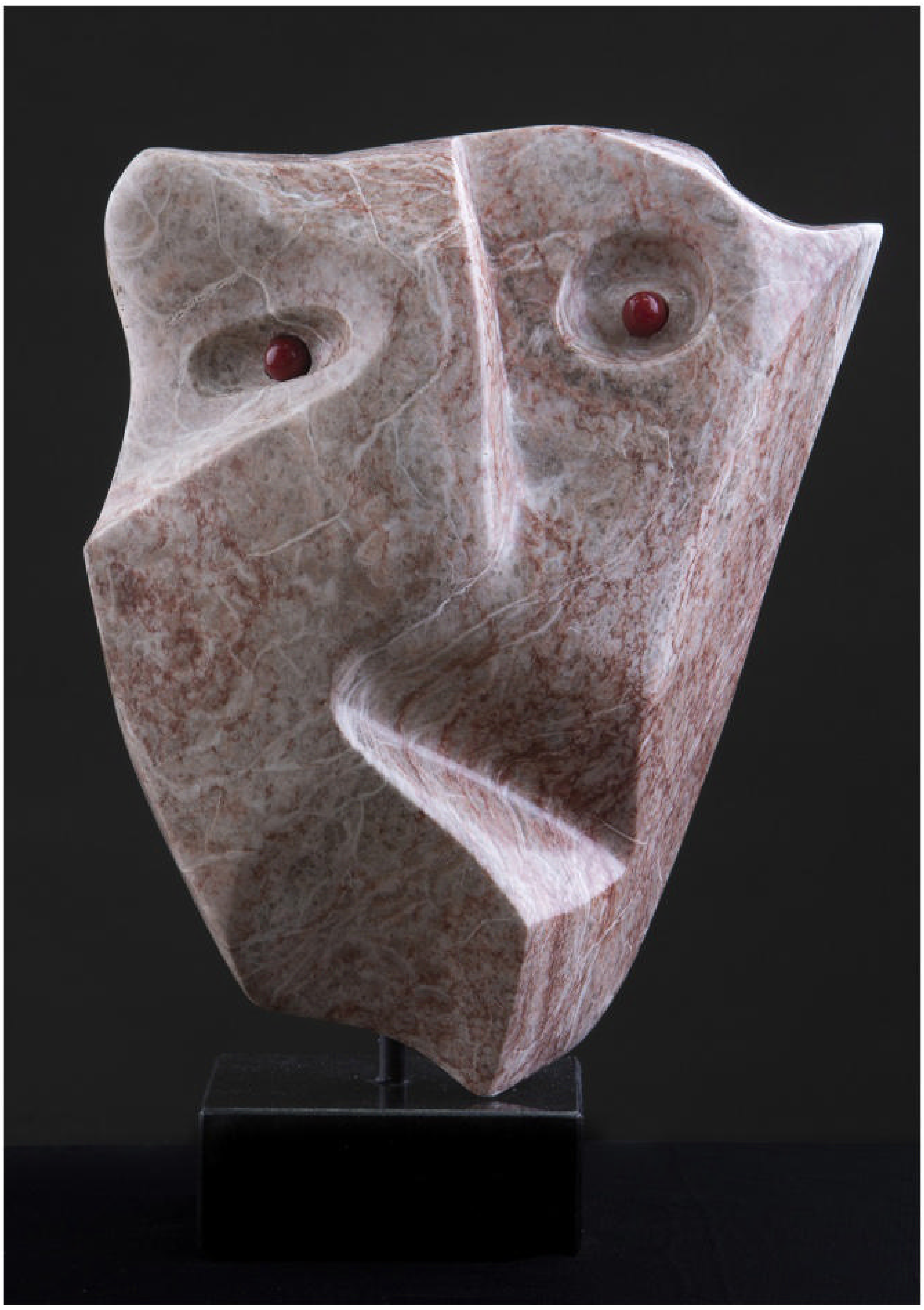
Tom's work has been featured in international art fairs, including at the London (UK) Art Biennale (Echo) in 2021, John Parrott Gallery: solo show, and the Florence (Italy) Art Biennale in 2021, where he will exhibit his work again in 2023 at the upcoming XIV Florence Biennale, 14 to 22 October 2023 at the Fortezza da Basso in Florence.

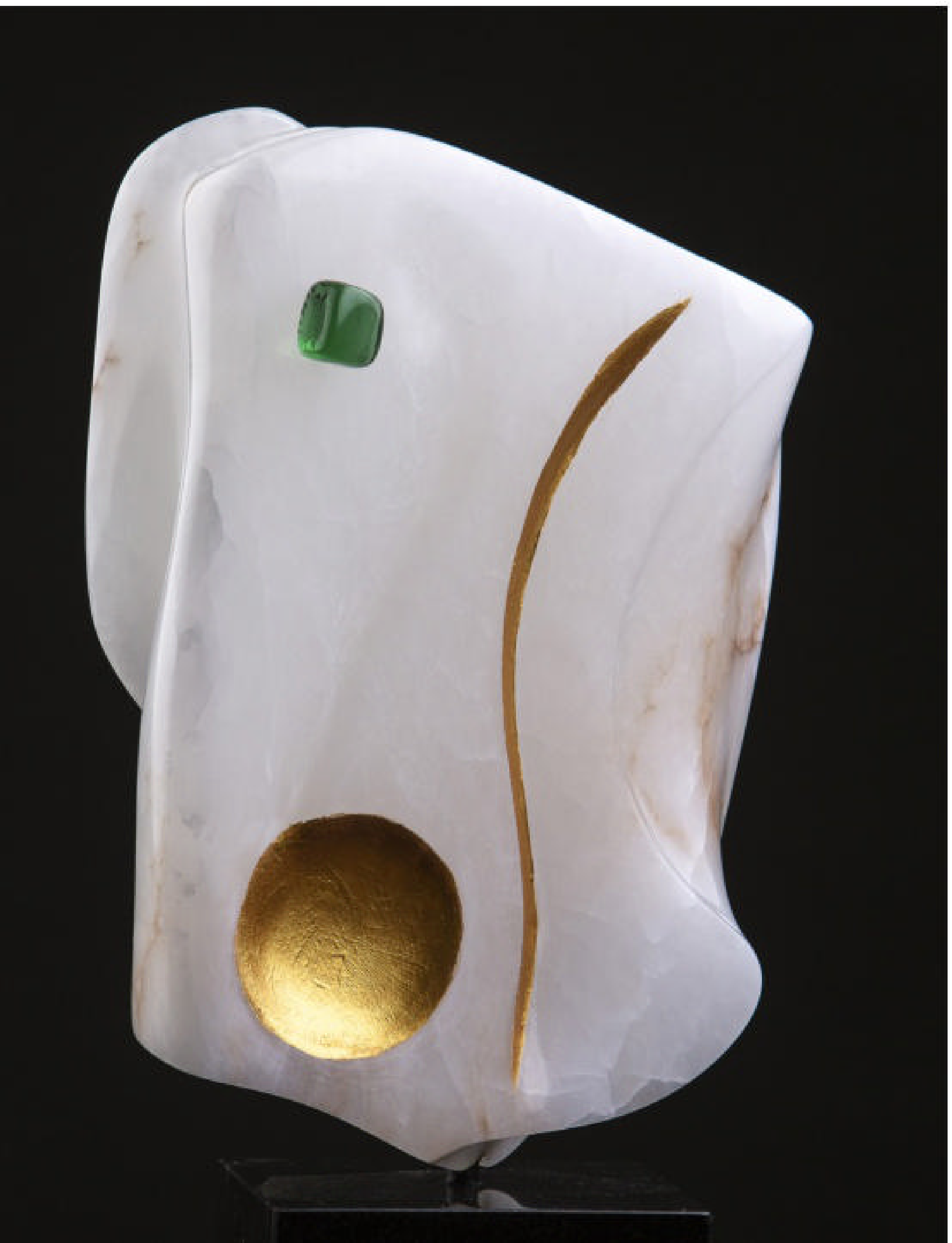
Various respectable galleries worldwide represent Tom Ashbourne's art, including the Amsterdam-Whitney International Fine Art, Eleventh Avenue, New York (Chelsea), NY, Emily Harding Gallery, Carlaw Avenue, Toronto, Canada, and the Canadian Sculpture Centre, Distillery District, Toronto, Canada.





TOM ASHBOURNE

> *AS A SCULPTOR, I NATURALLY THINK IN 3D, A GIFT FEW PEOPLE HAVE. I SEE THINGS IN THE RAW STONE AND BRING THEM OUT. I WORK ON EACH SIDE WITH EQUAL INTENSITY AND CONTINUALLY ASSESS THE SCULPTURE AS IT EVOLVES. I WANT EVERY SIDE TO DRAW PEOPLE'S INTEREST TIME AND AGAIN.*



Top Left: Tommy. 2022
Bronze. 38h x 20w x 13d cm
Tom Ashbourne SSC SCA OSA
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Top Right: Ulrich. 2022
Alabaster, Glass, Granite.
38h x 28w x 18d cm
Tom Ashbourne SSC SCA OSA
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Left: Spring. 2022
Alabaster, Glass, Gilt, Granite.
38h x 20w x 15d cm
Tom Ashbourne SSC SCA OSA
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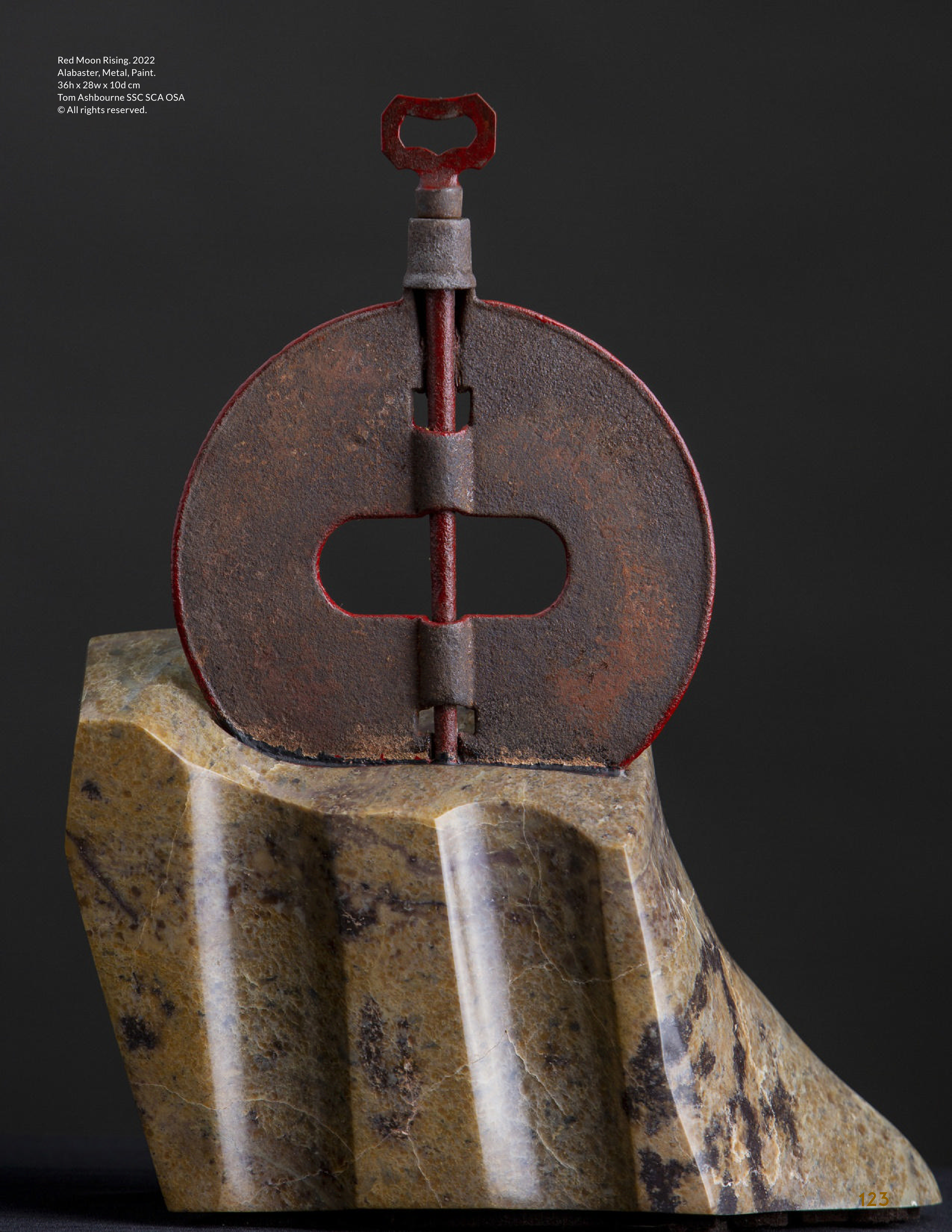

Red Moon Rising. 2022
Alabaster, Metal, Paint.
36h x 28w x 10d cm
Tom Ashbourne SSC SCA OSA
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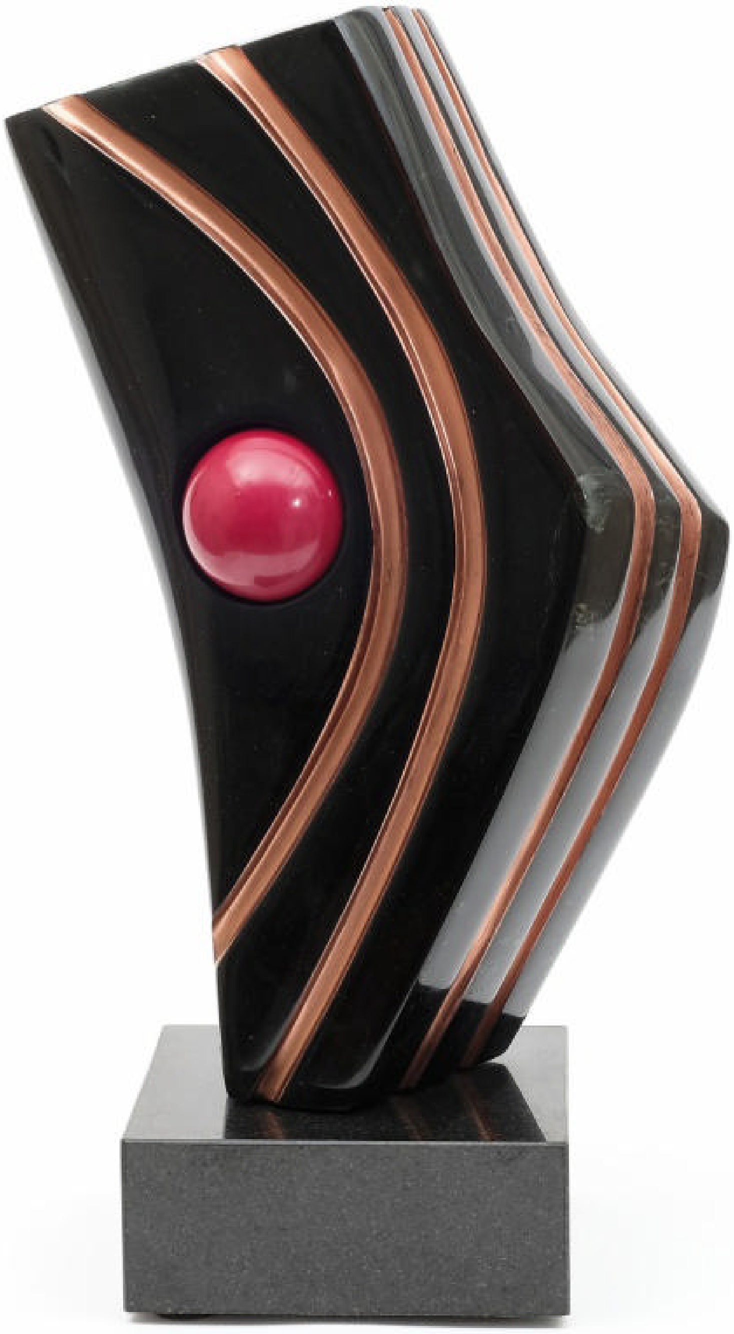

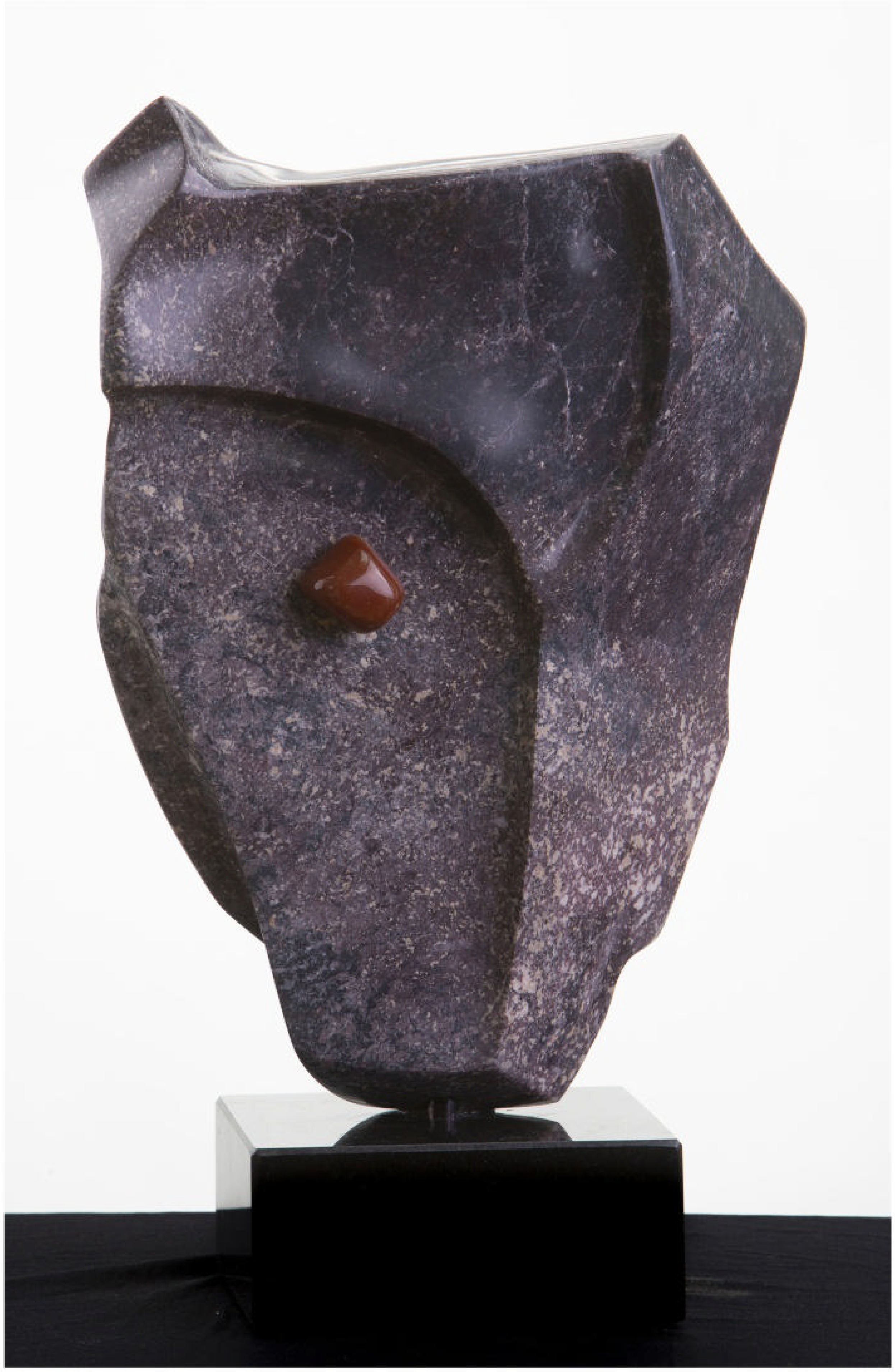

TOM ASHBOURNE

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FACEBOOK: @TOM ASHBOURNE, SCULPTOR
WEBSITE: WWW.TOMASHBOURNE.COM

COMPELLING ***TENSION*** BETWEEN **POSITIVE** AND **NEGATIVE** SPACE.

Top Left: Echo. 2019
Chlorite, Billiard balls, Gilt,
Granite. 38h x 18w x 13d cm
Tom Ashbourne SSC SCA OSA
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Top Right: The Watcher. 2022
Pearl Soapstone, Granite.
38h x 23w x 13d cm
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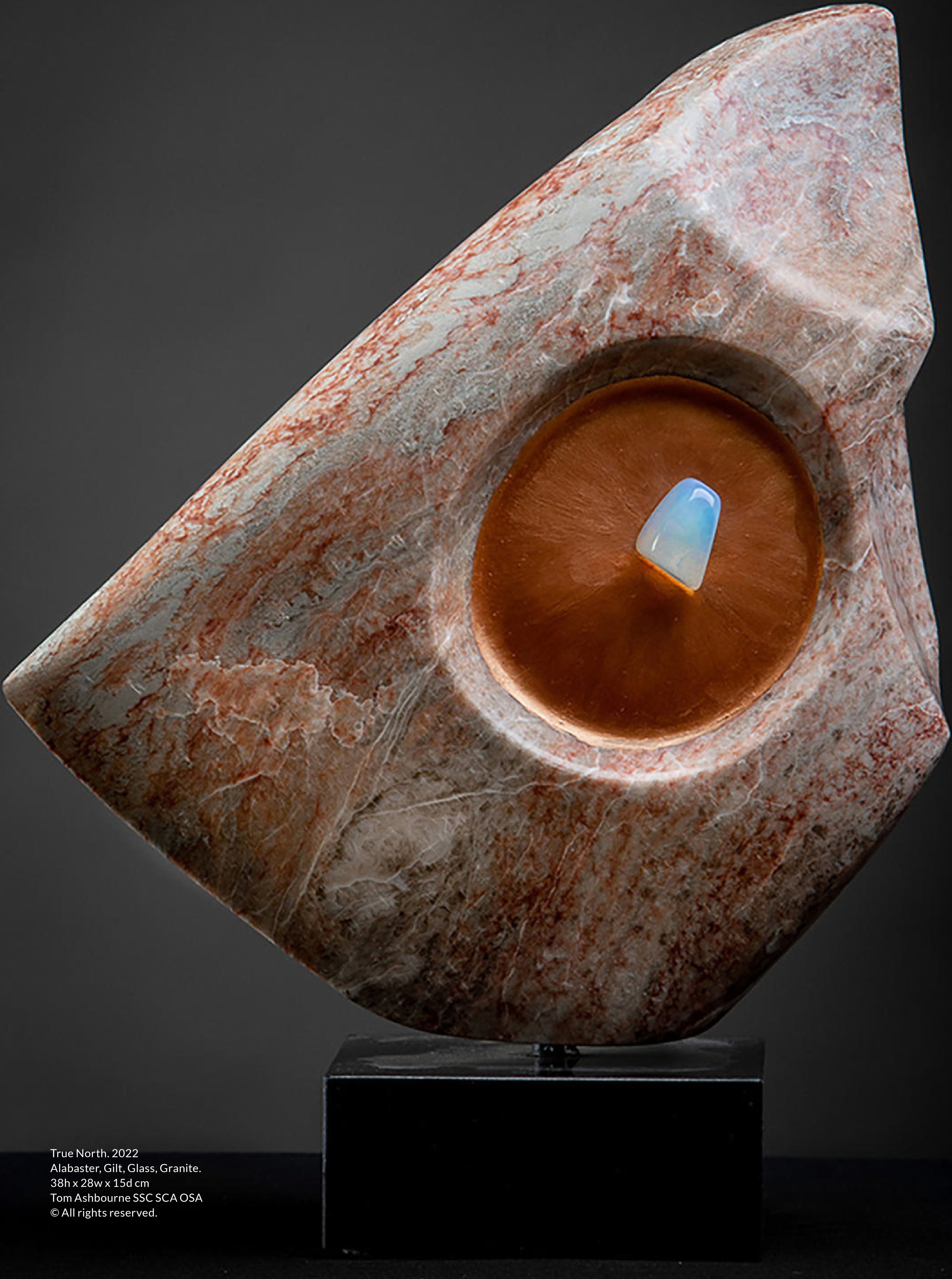

True North. 2022
Alabaster, Gilt, Glass, Granite.
38h x 28w x 15d cm
Tom Ashbourne SSC SCA OSA
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Series: Figurative Figures
Chad Coombs © All rights reserved.
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